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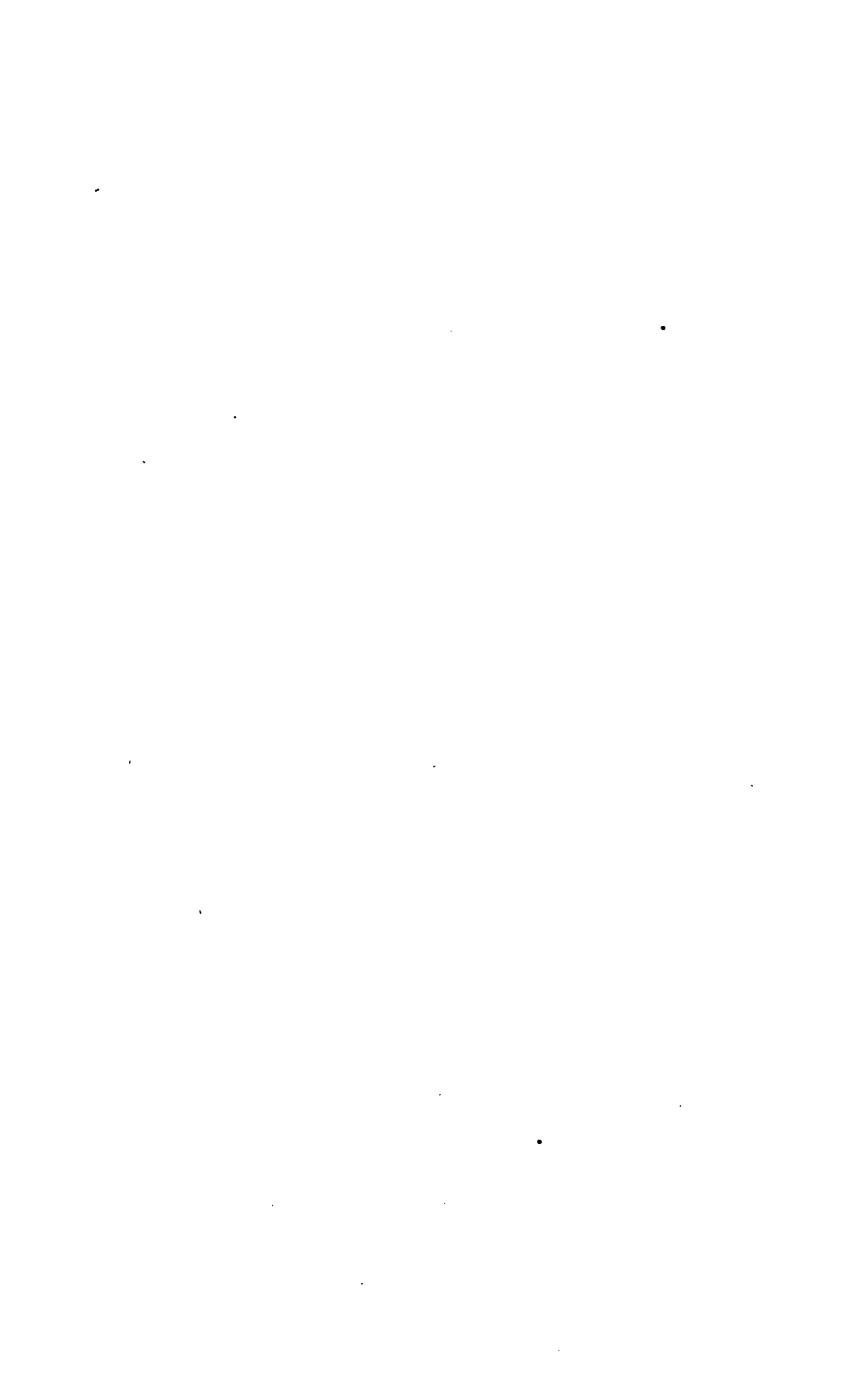
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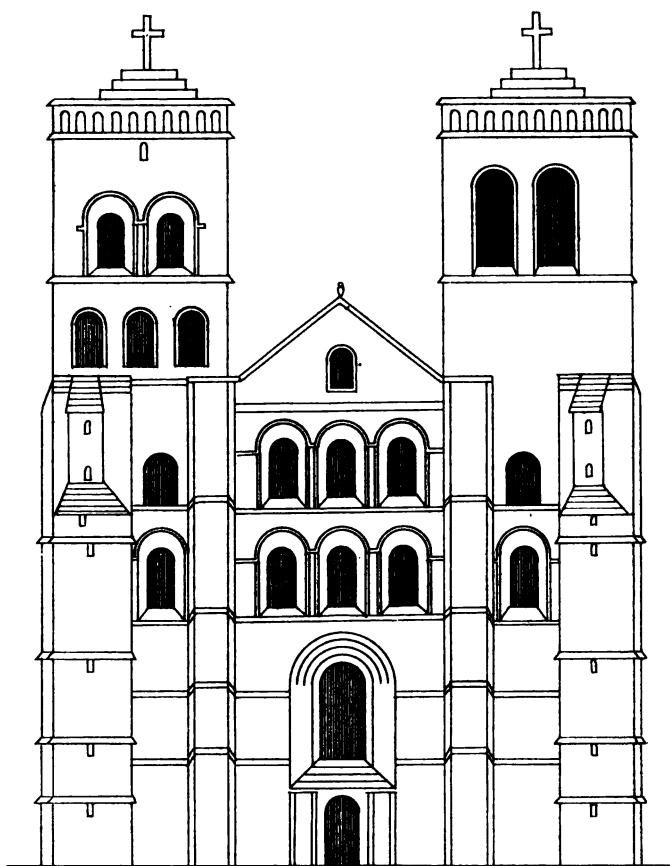
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Horace Gray.
New York - Sept. 2. 1844.



THREE LECTURES
ON
ARCHITECTURE IN ENGLAND.

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NORTHAMPTON :
Printed by THOMAS WALESBY,
Bridge Street.



WEST FRONT OF THE CATHEDRAL CHURCH OF AVRANCHES NORMANDY.

DESTROYED BY THE POPULACE IN 1782 .

From a rude etching in Nichols' *Alien Priories*.

Published by T. Walsby, Northampton. Jan. 1844.

THREE LECTURES
ON
ARCHITECTURE IN ENGLAND,
FROM THE EARLIEST TO THE PRESENT TIME.

BY
HENRY ROSE, M.A. RECTOR OF BRINGTON,
AND FORMERLY FELLOW OF CLARE HALL, CAMBRIDGE.

—But all things have their end,
Churches and Cities which have diseases like to men,
Must have like death that we have.

LONDON:
DAVID BOGUE, FLEET STREET.
NORTHAMPTON: T. WALESBY.

M.DCCC.XLIII.

KF16321



TO THE MEMBERS OF
THE NORTHAMPTON SOCIETY
FOR THE
DIFFUSION OF RELIGIOUS AND USEFUL KNOWLEDGE,
THESE LECTURES,
READ BEFORE THEM, AND NOW PUBLISHED
BY THEIR DESIRE,
ARE RESPECTFULLY INSCRIBED BY
THEIR FAITHFUL SERVANT
THE WRITER.

P R E F A C E.

THE following Lectures were read at Northampton, before the Society for the Diffusion of Religious and Useful Knowledge. Being quite elementary, the descriptions are short, and the illustrations few, in outline only, and confined almost entirely to the most prominent and peculiar features of the various styles of Architecture which have prevailed in England from the earliest to the present times. The world abounds with illustrated works upon the subject; and, among others, the Oxford Glossary and companion to it, may be mentioned as forming the most complete picture of the Architecture of our own country, from the first down to the Elizabethan age, that has appeared in modern times, and within the compass of three small volumes. To that excellent work the following Lectures, which contain more of the history than the description of Architecture, may be found useful as an Introduction.

Architecture has been employed, in all civilized countries, in the service of Religion, and the State, of War, and for the embellishment of the private dwellings of the higher classes of society; but as in all ages and countries mankind have bestowed more care and expense, and exerted their utmost energy and skill, on their sacred edifices, it is in them that this noble art shines most conspicuously; nor is it, perhaps, too much to say, that through them all that deserves the name of Architecture had its birth. What are castles, but huge masses of plain, solid wall, in the construction of which nothing but the greatest possible security was ever attempted? It must, however, be acknowledged that time and neglect have since

“Mouldered into beauty many a tower,
Which, when it frowned with all its battlements
Was only terrible.”

There is but little purely Domestic Architecture remaining in England of a date anterior to the reign of Henry VII., and the large houses of that date have either been abandoned altogether for more commodious dwellings, or so much altered to suit modern manners, that scarcely anything of their original character remains. There are a few timber and plaster houses to be met with, both in towns and in the

country, of a date as early as the beginning of the sixteenth century, but those in towns are disappearing fast. This was the way of building in towns, quite down to the reign of Charles I., and when the streets were sufficiently broad, the effect must have been good; the principal timbers being often richly carved, and all the gables coming to the street, with their delicately carved weather-boards, pinnacles, and pendants. The modern street Architecture of England is, with very few exceptions, very poor and mean. There is, indeed, in the generality of towns, no attempt at Architecture; the fronts of houses being nothing but plain walls of brick or stone, with apertures for windows and doors; this is still the case with by far the greater number of the streets in the metropolis; and where, in the more modern parts of it, the aid of Architecture has been resorted to, it is of the most fanciful description, with many absurdities, and produced by materials of the meanest kind. There is something more satisfactory in the street Architecture of Bath, and in some other of the public places, as they are called, of England. The celebrated High Street at Oxford is entirely indebted for all its Architecture to the various public buildings which come up to it, the private houses of the citizens being even of a meaner

description than usual in places of that size. Of Civil and Domestic Architecture, it will be sufficient to observe, that on a smaller scale it is the same with Ecclesiastical, and that the domestic portions of castles and religious establishments, the palaces of the Sovereign, the mansions of the higher class of society, and the halls for public business of any kind, exhibit in their doors and windows, and on their walls, the same forms and mouldings which are to be found in churches of the same date.

As to the houses of the lower orders in towns, and of the peasantry in the country, time has swept them all away again and again, nor do the existing ones display, in their reconstruction, anything which may with strict propriety of speech be called Architecture.

For these reasons Architecture, as it exists in Ecclesiastical edifices, is chiefly referred to in this little volume. The examples are, in most cases, taken from the town and neighbourhood of Northampton, not merely for the convenience of those for whose instruction alone these Lectures were originally drawn up, but because, in many cases, no other part of England possesses such examples. In other cases, wherein churches from other neighbourhoods might, with equal propriety, have been adduced as examples of the

Architecture described, those of Northamptonshire have been selected for very natural and obvious reasons ; nor will this circumstance operate to the disadvantage of the general reader, as he will be able to class the buildings of his own immediate neighbourhood, wherever his lot may be cast, by the few simple and general rules laid down for that purpose in the following Lectures.

If there be anything at all new in them, it is the suggestion respecting the possible origin of some of the ornamental detail of the Architecture commonly called Gothic ; the thought struck the writer as he was arranging his materials for the second Lecture, and is, at all events, new to him. The same idea may have suggested itself to other minds ; but the writer had never heard it in conversation, nor seen it in print.

From what has been already said, the reader will perceive, and is requested to bear in mind, that this little volume does not pretend to give a perfect knowledge of the subject proposed, but only so far to open it to those who have no very definite and correct knowledge of it at present, as to help them in the pursuit of it hereafter, should they be so disposed, in which case edifices interesting for their antiquity, their design,

and their beauty, will no more be passed unheeded by, but an additional resource will be given to the mind, in walks, or rides through the neighbouring villages, as well as in more distant excursions, whenever a season of leisure may occur to afford such a recreation.

Lastly, the subject is called Architecture in England, rather than English Architecture, because, for a long period, our country could not boast of any architecture of its own, but all edifices which exhibited any at all were doth designed and executed by foreign architects and builders.

Brington Rectory,
Oct. 20, 1843.

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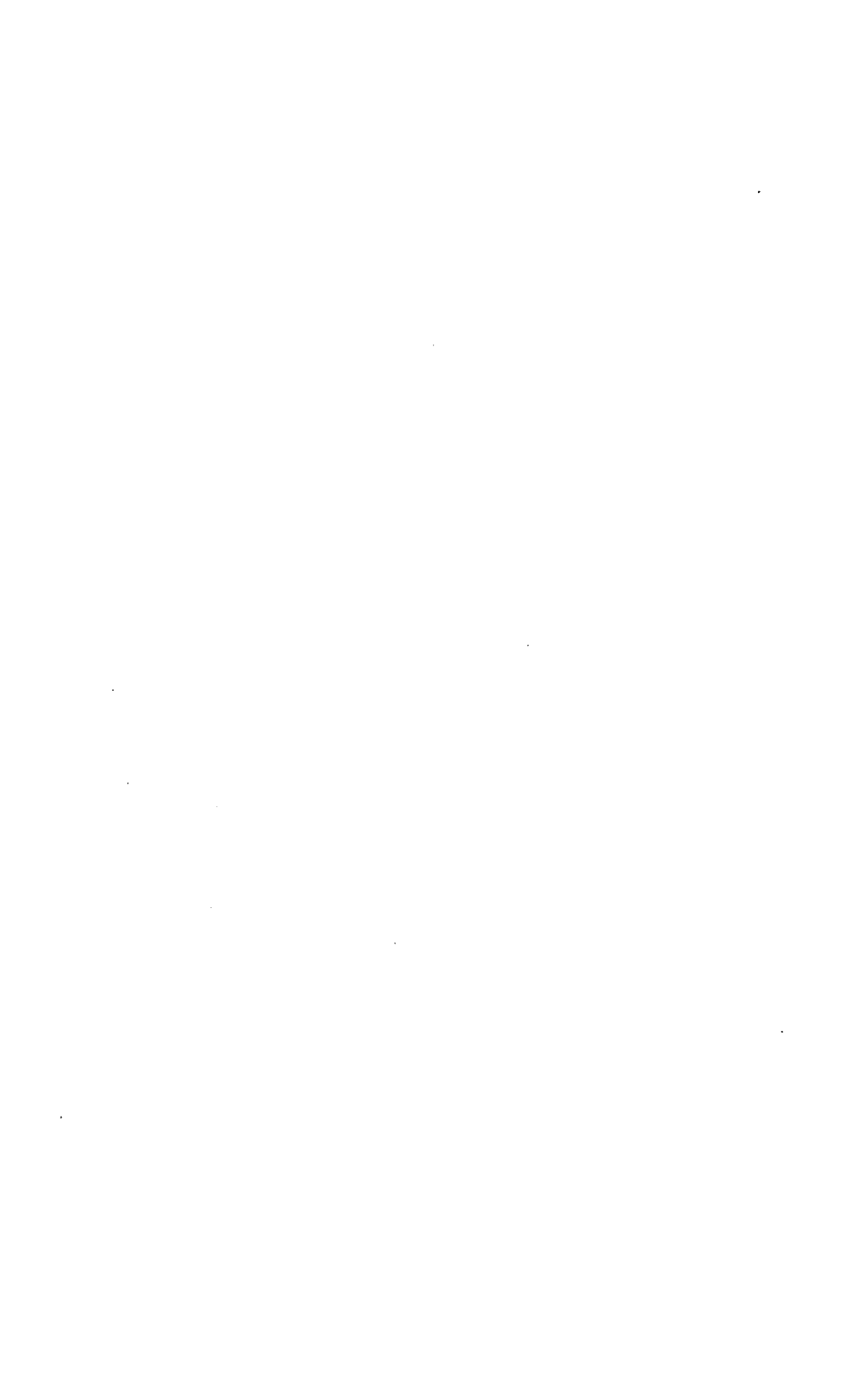
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LECTURES

ON

ARCHITECTURE IN ENGLAND.

LECTURE I.

Read November 21st, 1842.

On Architecture in general—its name—nature—and origin.—Egyptian—Grecian—Roman architecture.—Remains of the last in England.—Saxon architecture—claims of Brixworth, Earl's Barton, Brigstock, and Barnack churches, in Northamptonshire, and Barton-on-Humber, to such antiquity, considered.—Norman architecture—Examples of it.—Architects of that age.

BEFORE inquiry is made into the nature and properties of any art or science, the meaning of the word by which it is designated should be traced to its origin. The word architect is of Greek derivation, and is compounded of two Greek words, ἀρχός, chief, and τεκτων, artificer, or workman; the word ἀρχιτέκτων, therefore, signifies a chief, or head workman in any kind of art, but by custom it has long since been referred to the art of building only, perhaps ever since

it has been anglicized into the word architect, and adopted into our language. The original word occurs once, and only once, in the Greek text of the New Testament, where the translators have very properly rendered it by the corresponding compound English word, master-builder ; I say properly, because it is quite clear, from the context, that no other art but that of building can be alluded to in that passage. Perhaps the word architect was not then in use, and to have translated the word ἀρχιτέκτων only into architect would have been no translation at all, at least to the unlearned. In all other passages of Scripture in which allusion is made to builders and building, another word is used, which has only that one meaning. Let it be remembered, then, that the word architect literally signifies, not merely an artificer of any kind, but a chief, head, or master artificer ; *i. e.* one who is a perfect master of his art whatever it may be ; one who is not employed in the mechanical part of his calling, but who is so much the head over others employed in the same as to furnish designs and superintend their execution. If, then, the word architect be referred to the art of building only, it must mean a master-builder, one who is master of the art of building, and not a builder only, so that every builder is not an architect ; and as *architecture* is the work of an *architect*, every building is not necessarily architecture : indeed nothing de-

serves this honourable appellation but what is really good, *i. e.* the production of one who is a master of the art. This distinction between architecture and building should never be lost sight of. That it has been, is the great misfortune of this building age, wherein many builders have imagined themselves to be architects, and have been employed in that capacity, and architects have too frequently been occupied in the lower walks of the art, instead of confining themselves to their peculiar province—design. Builders and architects should go hand in hand, but never encroach upon each other's provinces. A builder should direct the construction of the edifice, he should take care that the foundations are sufficient to support the walls intended to be raised upon them, and that the walls again should be able to sustain the roof, and resist the outward thrust; he should take care that the whole edifice is fitly framed together, and sound in every part. But the architect has a much higher path to pursue; his work is something over and above this, which is the mechanical part of his profession; he has to design and plan; he has to consider dimensions, proportions, decorations; he aims to produce some appropriate effect, for architecture is quite capable of this, and is found to affect the imagination much in the same way as poetry, sculpture, painting do, and as music also does. For instance, some architecture

is in itself so heavy and severe as to displease and cast a gloom over the mind of the spectator, and some, on the other hand, is so bold, so light, and so graceful as to produce both surprise and delight: while some is of such a peculiar nature as to cause a feeling of awe to steal over the mind, and even to dispose it to meditation or prayer. Of this last mentioned effect of architecture, some instances will be given when the style which produces it comes to be described.

But now, having ascertained the meaning of the word architecture, as well as the nature and properties of the art so denominated; it will be proper, in the next place, to inquire into the origin of this, which justly claims to be at the same time one of the fine arts. And here it will be necessary to observe, that there are various kinds of architecture peculiar to the countries in which they have originated; for instance, the Egyptian, the Chinese, and the Grecian, with its five orders, *viz.*, the Tuscan, the Doric, the Ionic, the Corinthian, and the Composite, though the first and last of these orders belong rather to Italy than Greece, and all the others were adopted by the Romans, with slight variations. That which distinguishes Roman from Grecian architecture most decidedly is the semicircular arch, of which the Grecians made no use as an important feature of their style; and, till very lately, it was supposed that its construction was entirely unknown

to them. Egyptian is the most ancient architecture of which any examples still exist. It is remarkable for its vastness, its gigantic strength, its ponderous and rocky solidity, and is thought to have had its origin in the caverns which nature forms in rocks, and in which the earliest inhabitants of that country are supposed to have dwelt. For similar reasons the Chinese is supposed to be modelled from the tent, and the Grecian from the wooden cabin : but, perhaps, there may be in all this more of imagination than of truth ; perhaps these architectural effects may be, after all, not designed but accidental, as the resemblance between the architecture commonly called Gothic and a bower of trees most certainly is. It is not denied, however, that these several kinds of architecture bear some resemblance to their supposed originals, which, whether designed or not, goes to prove that architecture is also an imitative art, like those to which it is so near akin. In one grand respect, indeed, this is decidedly superior to the other fine arts, inasmuch as it is based upon utility, and, therefore, not only must the whole edifice be constructed on right principles to insure its stability, but all the ornamental detail must appear to have its use. But where is the origin of architecture to be found ? certainly not in the need mankind have always felt of shelter, from storms and tempests, and from the extremes of heat and cold, for then the cavern, the

cabin, and the tent, would have sufficed to the present day; or at any rate a space enclosed with walls and covered with a roof, subdivided internally and with apertures for windows and doors, would have answered every purpose both of public worship and domestic comfort; and this would, indeed, be building but not architecture. The effect of such a building may be seen in a factory, and in some of those places of worship raised by persons who have not sufficient means to employ a regular architect. But how has man been enabled to erect buildings of surprising beauty and magnificence, both palaces for himself and temples for his God? This is a talent of a high order, and must be referred to Him who is the author of mind, the giver also of that wisdom, understanding, and knowledge, by which mankind attain to excellence in anything that is good, and by which also one excels another in the same walk of art or science.

It is true, indeed, all talents are improved by exercise, and weakened by neglect; and it is often seen that persons possessed of the most shining abilities, dissipate them in idleness and pleasure, or employ them in the service of impiety. It is true, also, that the most refined and learned nations of antiquity, through the ignorance that was in them of higher matters, have prostituted their talents in the service of the grossest idolatry. Poets have sung in lofty strains the praises

of heroes and false gods; sculptors have produced exquisite statues of them, and architects have reared elegant temples for their worship, of all which examples more or less perfect remain to this day. And yet the talents of the poet, the sculptor, and the architect never shine so conspicuously as in the more immediate service of Him who gave them.¹ In regard to poetry, witness that of the sweet Psalmist of Israel, and of the Prophets; and in regard both to Sculpture and to Architecture, witness the description given in the Bible of the first temple at Jerusalem. All that the wisdom, all that the wealth of Solomon could make it, that it was, and more than this, for the great Architect of the Universe was the architect of his own temple; inas-much as Solomon was in a more than ordinary degree instructed by Him for the purpose. How great then must have been its beauty, its splendour, and magnificence, with its numerous, spacious, and extensive colonnades, its porches and galleries, its courts and chambers, its elaborate and exquisite sculpture of buds and open flowers, palm trees, lilywork and cherubim; many portions overlaid, too, and glittering with gold; indeed the recollection of it, after its destruction, caused tears to flow down the cheeks of some ancient men who had seen it, when, after their return from captivity, the foundations of the second temple, so far inferior to it, were laid before their eyes! Herod the Great

¹ See Appendix (A).

undertook to rebuild the whole temple, and began to lay the foundation of it in the year of the world 3987, forty-six years before our Lord's first passover, at which time the Jews observed to him it had been forty-six years in building ; for although Josephus says that Herod finished it in nine years and a half, this must be understood of the temple itself, and not of all the dependent buildings, for after Herod's time they continued to make additions to it ; and the same historian states, that they continued working on it till the beginning of the Jewish war, which in the end fulfilled that prophecy of our Lord, "there shall not be left here one stone upon another that shall not be thrown down." This temple was very different from that of Solomon, and from that rebuilt by Zerubbabel after the captivity, but still, according to the description given of it by Josephus, who had seen it, it must have formed all together a surprising scene of architectural magnificence, the materials employed being the purest white marble, cedar, and gold. The beauty of the temple on the outside, he says, was charming beyond imagination, it being faced every way with substantial plates of gold, that glittered like the sun ; and the roof was covered with pointed spears of gold, to keep off the birds from resting upon it, or defiling it. No wonder, then, that such splendour and magnificence induced the humble disciples of our Lord to call his

attention to it, exclaiming, "Master, see what manner of stones and what buildings are here." The style of architecture of this, and the preceding temples, was quite peculiar as to its detail, but it abounded in columns, and so far resembled the Greek and Roman.²

Of all the ancient styles of architecture, the Roman is the latest ; and during the time that our own country was in the possession of that extraordinary people it was adorned with many examples of it, some fragments of which still remain in public and private collections of antiquities, such as portions of columns, cornices, and other detail, besides statues, altars, and sepulchral monuments ; which, however, belong rather to sculpture than architecture. But among other Roman remains in this country the walls of the Emperors Adrian and Severus should not be forgotten. They were built under the following circumstances : In the year of our Lord 121, the Caledonians reconquered all the southern parts of Scotland, upon which the Emperor Adrian built a wall between Newcastle and Carlisle, to prevent any further encroachment to the south ; ninety years afterwards the Emperor Severus found it necessary to build another and a much more substantial wall, not far from that of his predecessor, and nearly parallel to it, great portions of which remain to this day. Adrian's wall however, was rather a mound of earth, the foundations only being of stone ; but Severus built entirely of stone,

² See Appendix (B).

and was himself the architect, for it is recorded that the wall was built under his own personal inspection. It was about eight feet thick, and twelve high to the base of the battlement, and probably, including that portion, seventeen feet. To this wall were added, at unequal distances, a number of stations or towers, historians reckon eighty-one castles, and three hundred and thirty intervening smaller ones or turrets. But the empire and the arts declined and fell together. Even in the reign of Constantine a ruinous custom prevailed of destroying ancient buildings in order to furnish materials for erecting new ones, especially for their ornamental detail, such as columns, bas reliefs and statues, which shews to what a low estate both sculpture and architecture had then fallen. From the fourth to the seventh century of the Christian æra, the work of destruction proceeded rapidly; this was, indeed, a dismal period for the arts, but when, at length, the destroyers themselves became somewhat civilized by living at peace among the conquered, and, more than all, by the spread and supremacy of the Christian faith over pagan idolatry, the arts began to revive, and the remains of Roman architecture were rudely imitated in all the buildings erected for public worship from that time quite down to the close of the twelfth century, soon after which this style entirely disappeared and was succeeded by that peculiarly beautiful and sublime

style, the consideration of which will occupy by far the greatest portion of these Lectures.

All these imitations of ancient Roman architecture have been called by the several names of Romanesque, Byzantine, and Lombardic. Antiquaries and architects are agreed that there is some difference between Romanesque and Byzantine, the latter coming from Constantinople has received a sort of Asiatic character in some of its details. But Lombardic should not be distinguished from Romanesque, for the Lombards in their descent upon Italy brought no arts with them, they, like other invaders of that country, did nothing but destroy on their first arrival, and, during the two hundred years that their kingdom lasted, only imitated what they had themselves spared of Roman architecture.

To return to our own country, it may well be imagined that, after the departure of the Romans, the work of destruction went on as unsparingly here as in the other provinces of the falling empire. Driven to desperation by their sufferings from the Picts and Scots, the Britons called the Saxons to their assistance, who, having driven away these invaders, settled themselves in the country, an event by no means favourable to the arts, for the Saxons at that time, were scarcely, if at all, more civilized than those who preceded them, so that the work of destruction went on in this country

much longer than in others, indeed long after the arts had begun to revive in Italy and France, so that it can hardly be expected that any of the buildings left by the Romans in this country should remain perfect and entire at this day, although there may be, and some persons are persuaded that there are, considerable portions of them still to be seen, besides the fragments of the wall before mentioned. However this may be, the conversion of the Saxons led immediately to the erection of buildings for Christian worship, though at first, and for some time, indeed, like their pagan temples, they were constructed with timber and plaster only, and covered with straw, and consequently did not deserve the name of architecture. Towards the close of the seventh century stone buildings were attempted, for the execution of which, however, our Anglo-Saxon ancestors were indebted to foreign artists.

In the year 674, Wilfred, archbishop of York, laid the foundation of a stone church at Hexham, and is said to have been both a skilful architect himself, and a munificent patron of architects from Italy and France. Of this church at Hexham a magnificent account is given by Eddius, an historian contemporary with Wilfrid; but a building would appear magnificent to him, in that rude age, which in our eyes would be contemptible, just as a young traveller from a flat country, visiting for the first time the hills of Derbyshire,

would describe the scenery he had witnessed, on his return home, in terms which would in strict propriety be applicable only to Alpine regions. This church at Hexham, which was dedicated to St. Andrew, must, however, have had some pretensions to architecture, since it is mentioned with respect by an historian of the twelfth century, when it was still standing, and might, therefore, be compared with Norman works which had been recently erected.

Benedict Biscop, abbot of Wearmouth, began his monastery there in the year 675, at least went over to France in that year to engage architects to execute his church in the Roman manner, as it is called by Bede, and therefore Saxon architecture must have been the same as Lombardic or Romanesque. Of all the buildings of this early period, however, not one stone remains upon another, which goes to prove that they could scarcely be worthy of the descriptions given of them. Even of later Saxon works it is doubtful whether there are many remains or not. If there be any vestige of architecture at all anterior to the Norman Conquest in this island, portions of the churches of Brixworth, Brigstock, Earl's Barton, and Barnack, all in this county, together with Barton-on-Humber, have the fairest claim of any to such a distinction; and here it may be mentioned, as a matter of congratulation to the members of this society, and the inhabitants

of the town generally who may desire to pursue the subject of these Lectures, that they have in the town itself and the immediate neighbourhood of it, the most ancient examples of ecclesiastical architecture that remain in England, and from that period a series of examples of every period, even down to our own times, as witness the lately-erected churches of St. Catherine and St. Andrew, an advantage which few, if any, neighbourhoods possess in an equal degree with this; nor should it be forgotten that although there are but four round churches, as they are commonly called, remaining in England, one of them is in this town.

With regard to Brixworth church, some portions of which claim to be of Roman architecture, much has been said of late in favour of this claim by those who have carefully investigated the excavations which have been recently made with a view to ascertain the truth. The circumstances which favour the supposition that the portions alluded to may be Roman, are, first, the form of them; to which it is replied that the Normans in their earlier churches adopted frequently the same form, the form of a Roman basilica. Secondly, the materials with which the arches are turned being of the usual size and shape of Roman brick or tile; to which it is replied that the Romans taught the Britons to make brick, and these may have taught, in their turn, the Anglo-Saxons, at all events it is

clear from a passage in Bede that the latter were acquainted with this art, and made use of tiles with cement, by whatever means they arrived at the art of making them. To this it may be added, that in general Roman brickwork is remarkable for its compactness, and for the small quantity of cement visible between the courses; whereas, at Brixworth, there is a very great quantity of cement, both in the turning of the arches and in the walls above them, and the construction is altogether too rude for any period of the empire, and for any province of it. Thirdly, the great depth at which the ancient floor is found to be below the present surface of the ground is thought to be favourable to its Roman origin, and certainly some of the ancient buildings in Rome itself are now more than half buried in the earth by the accumulated rubbish of so many ages of neglect; but it has been replied to this, that earth has collected to as great a depth around some churches of an age known to be posterior even to the Norman Conquest. It should, however, be mentioned that, notwithstanding the repeated ravages of so many savage invaders of our island after the departure of the Romans, the venerable Bede records two churches of Roman architecture in the city of Canterbury that had escaped the general devastation, one of which was repaired and given to St. Augustin by King Ethelbert, on his conversion

to the Christian faith, dedicated to our Saviour, and established as the episcopal see. And why, it may be asked, should not the ancient portion of Brixworth church be another instance of the same kind, although, indeed, of the Roman churches at Canterbury not one single trace remains at this day.

But if the claim to such high antiquity as that of the Roman æra cannot be established beyond dispute, let its claim to an Anglo-Saxon origin be next considered. That which favours this claim most of all is, that Brixworth, then called Briclesworth, was one of several religious societies dependent on the great and flourishing abbey of Medeshamstede, now Peterborough, and was founded by Gundulphus second Abbot in 690, but, says Tanner, was destroyed with all its sister establishments by the Danes, and never afterwards restored. There must, however, have been a church at Brixworth during the time it continued a religious establishment, and probably as good a one as the Anglo-Saxons were capable of constructing. But authors of the greatest credit assert that, with very few exceptions, which are named, Brixworth not being one, all the buildings of the Anglo-Saxons were small, low, and poorly put together, even those which were built of stone. The dimensions, therefore, of this fabric seem to be fatal to its claim to this lower degree of antiquity; and as to the semi-

circular apse lately discovered under the present chancel, it is not only too deep and large for the *Tribune* of a Roman Basilica, but is exactly similar to many chancels of undoubted Norman workmanship. It is very possible, however, that the ruins of the old monastery at Brixworth, destroyed by the Danes, were made available, after the Norman conquest, to the formation of the present parish church, the construction of the piers and arches, and the old portion of the tower, being rude enough for almost any age and people. It is a subject of great interest and great obscurity, and the fabric itself should be most carefully examined by all antiquaries and architects, both professional and amateur.

The tower of Earl's Barton church is another subject of great interest, though it pretends to no higher antiquity than the Anglo-Saxon age. The circumstances which favour this claim the most are, its rude and singular construction and architectural detail, being in these respects very dissimilar to the regular Norman style. It is of four stages or stories, and is all original, at least up to the battlements, which are modern; the three upper stories diminish in size, each one being a few inches less in all the four sides than the story below, but this is not uncommon in pure Norman towers, and even in towers of a subsequent period. That which militates most of all against the Saxon

origin of this tower is, its height, and it may even very fairly be doubted whether any churches of that period had towers at all, or if any, it could only be those of the largest and most important kind, such as abbeys and cathedrals. If this tower be at all anterior to the Norman Conquest, it can only be a very little so; for of the earlier Anglo-Saxon buildings all are agreed no wreck remains, and in after times the Anglo-Saxons were ever struggling for their existence as a nation with their Danish invaders, and had neither means nor leisure to bestow upon the arts. Alfred the Great, who died in the year 901, after he had gained an interval of quiet by his victories and policy, studied the arts, and restored many ruined monasteries and churches, and walled and fortified many towns; and yet it seems his monastery at Athelney was an insignificant building, and probably, says one historian, of timber. Edward the Confessor is said to have rebuilt the Abbey of Westminster in a new manner, and as this was only a few years before the Conquest, and much friendly intercourse was going on during his reign between this country and Normandy, the new manner must undoubtedly have been the Norman style; so that the tower of Earl's Barton, though erected a little before the Conquest, may, nevertheless, be a specimen of early Norman architecture.

It should also be mentioned, that church bells were extremely rare in England so late as the close of the tenth century, being then confined to the greater abbey and cathedral churches; and as church towers were erected for no other purpose than to contain bells, this tower cannot be of earlier date than the commencement of the eleventh century, *i. e.* very little, if at all, before the Norman Conquest, soon after which, all the more substantial and important churches erected in Saxon times, were eagerly taken down and replaced by others of a far superior kind, both as to dimensions, proportions, construction, and ornamental detail.

Perhaps this will be as proper a place as any to mention another circumstance which tends to prove that no buildings now existing in England can be much anterior to the Norman Conquest; *viz.* an idea, which prevailed throughout Christendom during the tenth century, that on its completion our Lord's second advent would immediately take place. This idea, founded on an erroneous interpretation of a prophecy in the Apocalypse, so filled the minds of men with more and more awe as the century progressed, that not only were no works of consequence erected during it, but even those which existed already, were neglected, and allowed to drop into a state of extreme dilapidation and ruin. They thought it would be use-

less, if not profane, to erect magnificent buildings, the time being nearly arrived when, to use the sublime language of Shakspeare,

“ The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like the baseless fabric of a vision,
Leave not a wreck behind !”

To return to the more immediate subject of the lecture,—it must be observed that what has been said concerning the Saxon origin of the early portions of Brixworth and Earl's Barton Churches, is equally applicable to the early portion of the two other churches in this county which have been already mentioned, Brigstock and Barnack. At Brigstock the early portion is of very small extent. The tower is of very rude construction, and, like that of Brixworth, has a roughly-built round staircase attached to the west side of it in a most inartificial manner. At Barnack, only the *tower*, and not the spire upon it, is of an early date; it has only two stages, and but very few of those stone ribs which adorn the surface of Earl's Barton tower; in its construction, also, it is ruder and rougher than that. There is another church, at Barton on the Humber, which has an early portion very similar to those already described, but there is no need to make more particular mention of it, as there are four in the

county, and two of them near enough to the town to be visited at any time with ease by those who may wish to form their own opinion upon these very curious and interesting examples of architecture, which are all of them (to make the least of their antiquity) very early Norman work, much earlier than any of that improved, pure, and well-authenticated Norman architecture, of which there are still so many magnificent examples remaining in England.

In some very clear and judicious remarks, which appeared not long ago in a Chester paper, on the Cathedral of that city, the author contends, and indeed with good reason too, that there is something left of the pure Saxon church there; though, at the same time, he admits that it can only be some foundations, and small portions of plain wall, now nearly concealed from view by incrustations of a later date. But the love of ancient days seems to be universal among mankind, and hence the desire to trace both themselves and everything with which they are connected up to the most remote antiquity; and what men wish they easily believe, and this accounts very well for the mistake which is still made by persons not well informed upon the subject, concerning buildings of undoubted Norman origin, which are by such persons believed to be Saxon.

But enough, and perhaps more than enough, has

been said upon that part of the proposed subject of these Lectures, which is universally allowed to be dark, uncertain, difficult, and perplexing. The consideration of the Norman period and style will be a much more agreeable path to pursue, since all there is comparatively clear and well authenticated. Upon Plate I. is shewn the ground-plan of a small purely Norman church, in the parish of Kilpeck, in the county of Hereford; the first portion of it is called the nave, and the second the chancel, or choir, which is divided into two parts; the eastern, taking a semicircular form, is called an apse, it has no aisles, the form is very simple, the walls are extremely thick, the windows roundheaded, small, and few in number. Plate II. is the exterior of the same church, which is very plain, except the south door, which is richly decorated with a profusion of the zigzag moulding; the interior is equally plain, except the arch of communication with the chancel, which is very much enriched, as are also the window arches of the apse and ribs of its vaulting, with the same peculiar ornament. This example of a small Norman church is taken, rather than that of St. Peter's church in this town, because it is both more simple and earlier, and remains more in its original state. St. Peter's has aisles on each side of the nave, in which are windows of another style; the chancel also is not original in its present form and

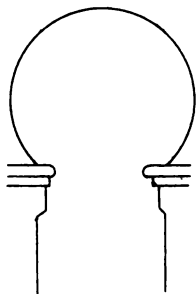


ZIGZAG MOULDINGS

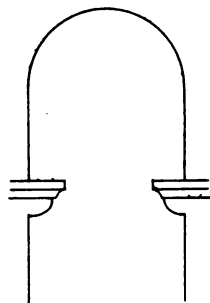
PECULIAR TO NORMAN ARCHITECTURE

FROM ST MARY'S CHAPEL STOURBRIDGE NEAR CAMBRIDGE.

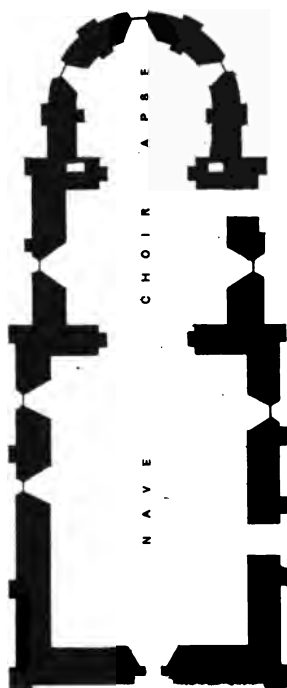
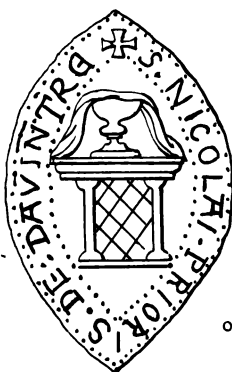
FORM OF
HORSE SHOE ARCH
NORMAN.



FORM OF
STILTED ARCH
NORMAN.



THE SEAL OF



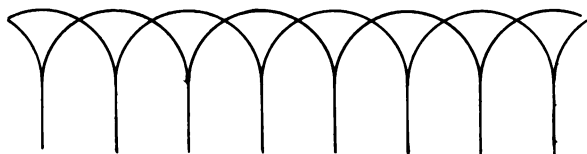
GROUND PLAN
OF KILPECK A SMALL NORMAN CHURCH,
HEREFORDSHIRE.

FROM ELY CATHEDRAL

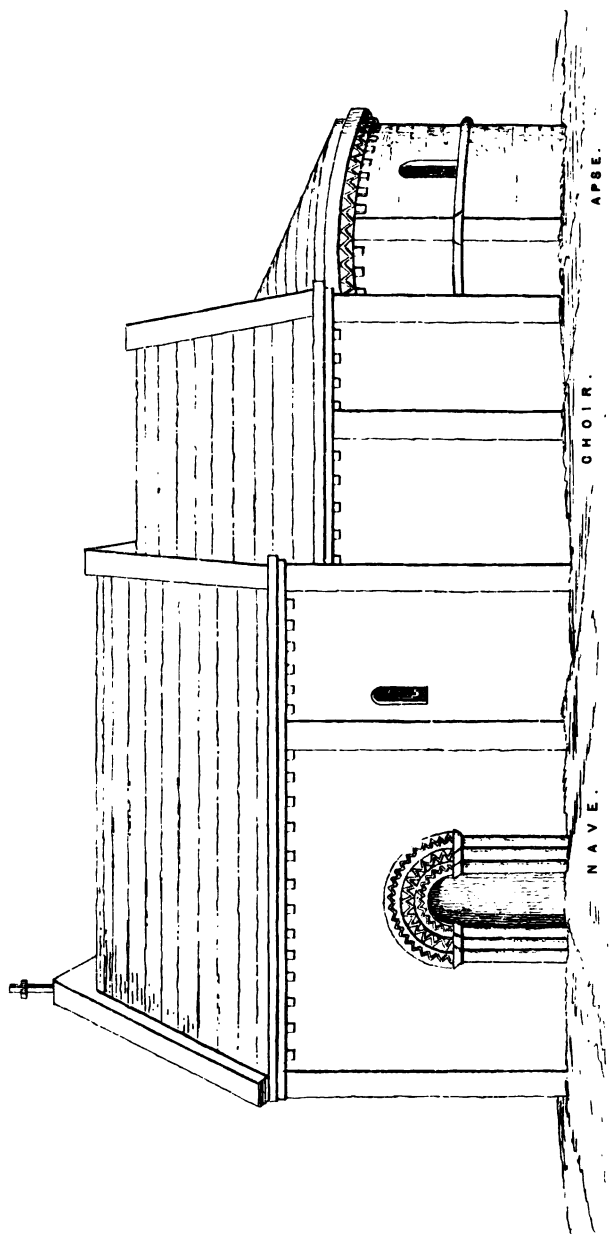


NICHOLAS DE ELY, PRIOR OF DAVENTRY 1231.

FORM OF THE IXOTE OR FISH.



FORM OF INTERLACING SEMICIRCULAR ARCHES.
NORMAN.



SOUTH VIEW OF KILPECK A SMALL NORMAN CHURCH, HEREFORDSHIRE.

extent, and the upper portion of the tower is an addition of a later date. The basement story, and other original portions of the edifice, are built with alternate rows of lighter and darker coloured stone, which is rare in England, though very common in Italy. The west door of St. Giles' church in this town, is a very fine example of good but late Norman work. The eight massive cylindrical columns of St. Sepulchre's church, with their capitals, belong certainly to the Norman period, though among the latest productions of that style, as the arches above them are pointed. These churches, however, and especially the last, it will be necessary to bring forward again in the next Lecture, on account of their portions in other and later styles.

From what has been already said and exhibited on paper by way of illustration, it will be clear that the distinguishing feature of pure Norman architecture is, the semicircular arch and zig-zag moulding. There are many other mouldings, but this never fails to be seen among them, and in great profusion around the more important arches of the edifice. It is supposed to have been intended for a representation of Glory, and it must be admitted that by catching the light at so many angles in succession, a sort of glittering effect is produced. The same idea seems to have struck the early engravers in wood, who, in their rude cuts, frequently represent the rays of the sun, and glory round the

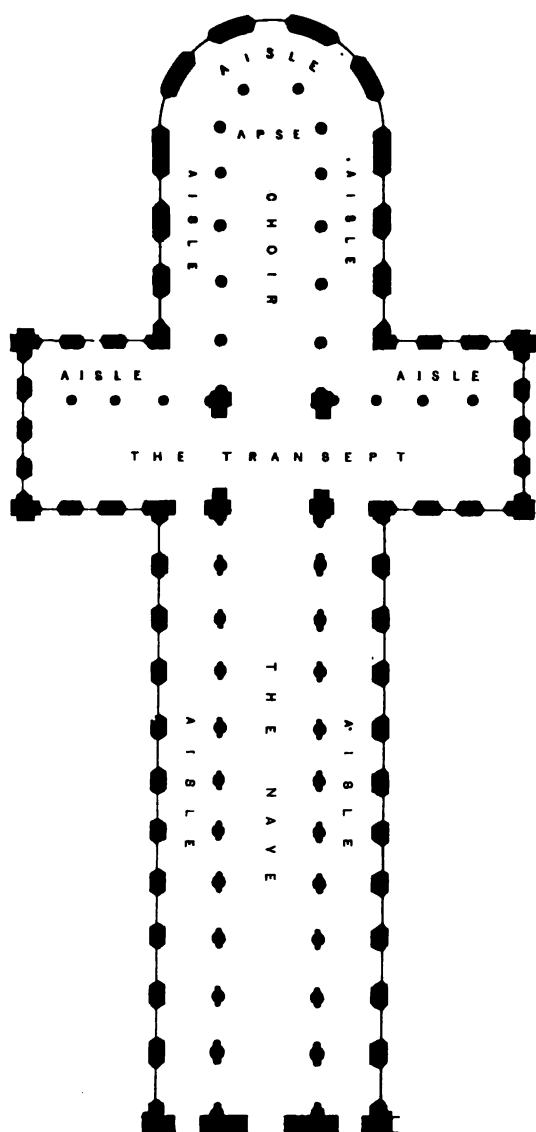
heads of apostles, saints, and martyrs, by a zig-zag line; and stars in heraldry are defined in the same manner. Other than the semicircular arch is rarely to be seen in Norman architecture. In a very few instances they appear slightly elliptical, and in fewer still of the horse-shoe form, though it may be questioned whether some of these exceptions are not produced by the arch slipping out of its original position: this was the case with the great arch at Tickencote in Rutland, which, before it was taken down and reconstructed, was thought to be elliptical, but is now proved to have been originally semicircular. The window arches, both of this and the subsequent style, are frequently what is called stilted, that is, the ends of the arch are produced downwards in a straight line, for some distance, before they reach the capitals of the columns which support it. (Plate I.)

The mouldings of Norman architecture in early examples are remarkably rude, and few in number in comparison with those of later date. In this style there are few, and in England, perhaps, no statues, but figures both of birds and beasts, and of the human species, are often to be seen in higher or lower relief upon the capitals of columns; and a series of monstrous heads is often placed under, and as it were supporting the cornice. A representation of the day of judgment, also, is common over the principal entrance of a church,

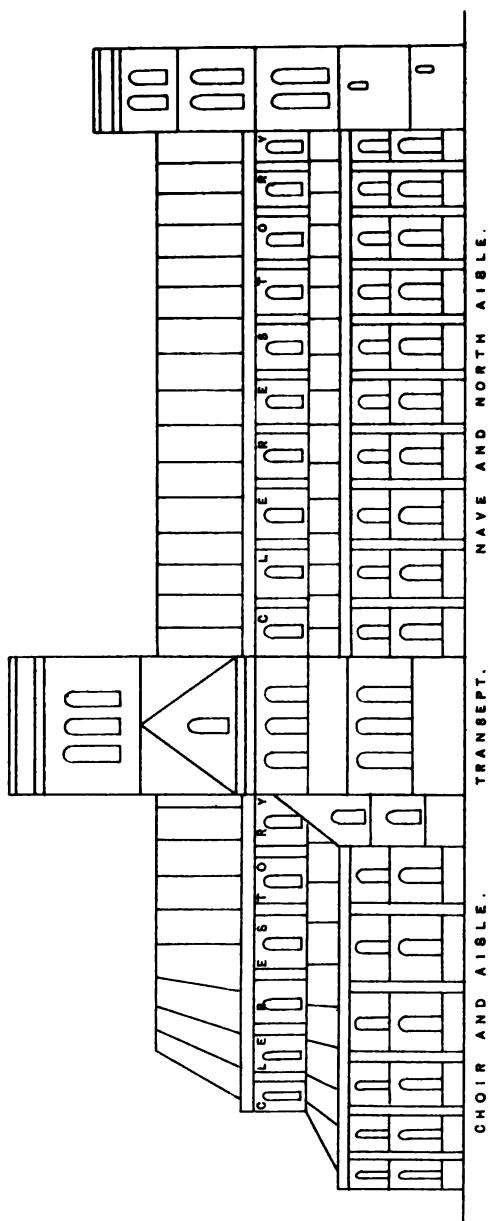
though extremely rude ; the figures bearing not much, if any, better resemblance to the human form than those which are usually drawn by children of five or six years old. The intention, no doubt, was good, and might, in that rude age, answer the end proposed ; but can now only cause a smile at the low state of the sculptor's art, and pity for the people who lived in so dark an age. Sometimes also a single figure, equally rude, is seen seated within a sort of oval frame, but pointed at each end, and held up by two angels with expanded wings. The figure is intended for our Saviour, the frame for the form of a fish, (Plate I.,) the greek word for which (ΙΧΘΥΣ) is formed by the initial letters of our Saviour's titles in greek, *Ιησοῦς Χριστός. Θεοῦ Υἱός. Σωτήρ*. Jesus Christ, the Son of God, the Saviour. A learned antiquary has suggested the possibility of this circumstance having led to the invention and adoption of the pointed arch. The seals of religious houses, as well as of abbots, priors, and bishops, were always of this form, and the prelates of the present day retain the same form in their official seals. (Plate I.) These rude carvings are upon the space between the arch and the door, for although the arches of doorways are always round, the door itself is frequently flat at the top, which leaves, of course, a semicircular space, which is occupied in the manner already described, and is called the tympanum. Norman doorways are

sometimes very deeply recessed, by means of many receding mouldings, so that, though the outer semicircular arch is very large, the aperture of the door itself is small ; but this happens only in later works of this style, and is still more conspicuous in buildings posterior to the Norman period. There is another feature peculiar to Norman architecture which ought to be mentioned, because it is supposed to have been the origin of the pointed arch ; *viz.*, the intersecting of two semicircular arches, a long series of these resting on small columns frequently adorns the walls of Norman churches (Plate I.), which, as there is nothing to break the long outline of the building, and as the windows are small and few, would otherwise exhibit too great an extent of plain surface. Sometimes these graceful arcades go all round the base of a building both inside and out ; sometimes they are introduced as a band between the upper and lower windows ; and some west fronts of churches are entirely covered with successive tiers of these, one above another, and alternately with the simpler form of semicircular arches side by side. This arrangement is to be seen in Castle Acre Priory in Norfolk, and in St. Botolph's at Colchester.

Of the larger Norman churches, a more magnificent example cannot be brought forward than the once abbey, now Cathedral Church, of Peterborough, in this county, begun about fifty years after the conquest ; the original



GROUND PLAN OF A LARGE NORMAN CHURCH, BEING THAT
OF PETERBOROUGH CATHEDRAL ORIGINALLY.

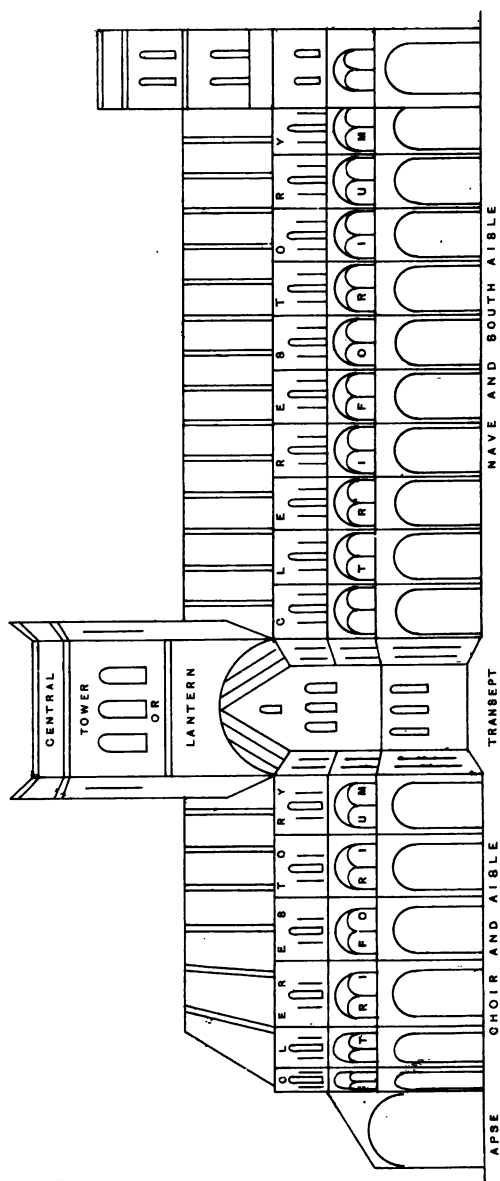


NORTH SIDE OF A LARGE NORMAN CHURCH.

FROM PETERBOROUGH CATHEDRAL AS ORIGINALLY DESIGNED.

plan, indeed, has received many additions and alterations, but is still very easily recognised. It is in the form of a Latin cross, which at this period had become the established form for the larger churches, which terminated at the east end in a semicircular apse. (Plate III.) The Greek cross had four equal arms, but this form appears never to have been adopted in this country. The form of the Latin cross for the ground plan of a church, seems not to have been general, even on the Continent, much before the middle of the eleventh century. The western limb is the nave, the eastern the chancel or choir, and the north and south the transepts, or, regarded as one member, the transept. Sometimes every one of these portions had aisles, as at Ely; the nave and chancel always, and the transept on one side or other; at Peterborough it is on the east side. On the intersection of the cross is generally placed a tower (Plate IV.) called the central tower from its position; low in proportion, and adorned with arches pierced for windows; within, it is often open to the roof, and forms what is called a lantern. The west front is usually flanked by two other towers (*see frontispiece*); indeed this part of the plan was carried on into the two subsequent styles, and is visible enough at Peterborough and Lincoln, notwithstanding the magnificent screens built up before them, and concealing all but the upper stories of them. The internal elevation

consists of three divisions, the large arches with their piers forming the basement story, immediately above which is a series of arches called the triforium, behind which is a gallery above the vaulting of the aisles, and above this again is the clerestory, with its windows. (Plate V.) This arrangement is maintained throughout the whole church, nave, chancel, and transept, and was continued in churches of the two subsequent styles; but in those of the latest style of all, the triforium was omitted, or rather died into the windows of the clerestory, which were lengthened downwards till they reached the top of the basement division. Sometimes the triforium is a series of spacious open arches, as in Norwich cathedral; but more frequently these large arches embrace two others within them, resting on small columns, as at Peterborough (Plate V.), Ely, Durham, and Chichester cathedrals. The internal roofs of the larger Norman churches are seldom vaulted. That at Durham is, and the ribs of the vaulting are covered with the zig-zag moulding; often, however, the aisles are vaulted when the nave is not. At first, perhaps, all were left open to the timbers, which is still the case both in Ely and Rochester cathedrals, and, indeed, almost universally in parish churches, not only of the Norman but of the later styles of architecture. The internal roof of Peterborough cathedral deserves particular mention. A very eminent archi-



LONGITUDINAL SECTION,
OF A LARGE NORMAN CHURCH FROM PETERBOROUGH CATHEDRAL AS ORIGINALLY DESIGNED.

tect, of the present day, has examined it with great attention, and believes it to be original; *i. e.* of the same date with the Norman nave. It is of wood, flat in the middle, with sides slightly sloping to the walls of the nave on each side; the whole is arranged in large lozenge shaped panels, much enriched with a variety of ornamental detail: by this, which may with strict propriety be called a ceiling, all the timbers of the roof are hidden. Upon the whole it is a very curious and interesting piece of art, and is said to be without a rival.

In the nave, aisles, and apsidal termination of a Norman church may still be recognized the form of the Roman basilica; and these circumstances, together with the semicircular arches, the capitals of the columns, and some of the sculpture round the larger doorways, prove this style of architecture to be a modification of the Romanesque.

With regard to the architects by whom these magnificent temples were designed, they were nearly all ecclesiastics, and chiefly of the highest order, archbishops and bishops, abbots and priors. Nor is this to be wondered at, when in that age, it is well known, all learning and knowledge, even of the arts, was almost entirely confined to the cloister, and those who had previously distinguished themselves in the learning of the times, were rewarded by an appointment to these high

stations in the church. Gundulph, bishop of Rochester, is recorded to have been the most able architect of this period, and that not only for ecclesiastical, but also for castellated buildings. He designed the cathedral and castle of Rochester, and also the Tower of London. These works were carried on between the years 1077 and 1107, all which still exist to attest his talents as an architect. Remigius, bishop of Lincoln, William de Karilepho, bishop of Durham, Lanfranc, archbishop of Canterbury, Lozing, bishop of Hereford, Mauritius, bishop of London, Walkelyn, bishop of Winchester, Wulstan II., bishop of Worcester, were all contemporary with Gundulph, and all of them began, though none lived to finish, the rebuilding of their cathedral churches. John de Seez, abbot of Peterborough, gave the plan of the present cathedral, and laid the foundation of it in 1117. Henry de Blois, bishop of Winchester, gave the designs for the hospital of St. Cross and the abbey of Romsey, both which still exist and retain much of their original character. Peter de Colechurch, a priest, was the architect of the first stone bridge over the Thames at London, in 1176. Other names might be mentioned of great architects who flourished in England during the Norman period, and all of them ecclesiastics, some portions of whose works remain to this day ; but these will be sufficient for the purpose of this Lecture. Few, if any of their

churches were completed according to their original designs; some considerable portions have been rebuilt and large additions made in other styles of architecture, which on some accounts is to be regretted, though from this circumstance, the gradual transition from one style to another of pointed architecture, at least, is the more easily traced, and proved beyond the possibility of doubt.

LECTURE II.

Read, December 19th, 1842.

Of Pointed Architecture, its name, principle, and origin.—Of Round Churches—their origin.—The Early English style of Pointed Architecture—examples.—Transition state—examples.—Architects of this Period.—Of Crosses in general—their origin and uses.—Memorial—Pulpit—Market, and Fountain Crosses.

THE first Lecture proceeded with the subject no further than the complete establishment of the Norman style, plainly a modification of the Romanesque, and characterised principally by all the arches of its windows and doors, as well as the greater and principal arches of the edifice, being semicircular; and by a profusion of what is called the zig-zag moulding. With regard to other mouldings and detail of pure Norman, the student is referred both to the buildings themselves, and to the Oxford Glossary and companion to it, of which a new and improved edition will, it is expected, shortly be presented to the public.

The time during which the Norman style prevailed was from the Conquest down to the end of Henry the

Second's reign, *i. e.* between 120 and 130 years. A few remarks should here be made upon those hideous heads and monsters, mentioned in the first Lecture as belonging to Norman architecture. Such subjects are not peculiar to the Norman style, but are to be found in better taste, and better executed, in all ecclesiastical architecture, till the revival of the Greek and Roman styles. If they were intended merely for ornament, it is plain that much more agreeable subjects might have been chosen with much better effect; indeed they are found mixed with such subjects continually. The architects must, therefore, have had some further design in placing such things about a sacred edifice; and as architects were, generally speaking, ecclesiastics, and when not so, were under the entire control of ecclesiastics, it is reasonable to suppose that the design was of a religious character and tendency, however grotesque and ludicrous they may appear to modern eyes. That some of them were intended to represent the great enemy of mankind, and by their position in the building the final triumph of the Church, is highly probable; that others were intended to represent the base passions and affections of human nature, and to hold them up to deserved contempt and abhorrence, is also equally probable. It has been supposed that they owe their origin to the continual contests between the regular and secular

clergy, but as they are found in buildings long posterior to these struggles, and after the regulars had quiet possession of nearly all the wealth and power of the Church, this supposition can hardly be maintained. Nor is it likely that the rulers of the Church would allow such things to be carved about a sacred edifice with any irreligious or profane design. In times when books were few and the readers of them fewer still, when all learning was almost entirely confined to the clergy, and the Scriptures remained in their original languages, it was the more necessary that stones should teach ; and it is quite clear that they did so, though at first, as might be expected, in carvings of the rudest kind. Accordingly, as was observed in the former Lecture, over the principal entrance of some churches was carved in low relief a representation of the day of judgment, or of the Saviour seated in glory and attended by angels. In some of the larger churches the whole life of the Saviour, his parables and miracles, are carved with more or less skill, according to the state of the arts at the time ; often the Apostles and other holy persons mentioned in Scripture ; often the principal events in the lives of the saints and martyrs of the early British Church. In St. Sepulchre's church in this town, there is carved in low relief, and extremely rude, a serpent or dragon, for it has legs, with the tip of its tongue close to the ear of what is meant to

be a human figure, and another such figure is carved at a little distance from it. This must either represent temptation generally, or some particular temptation, probably that of Eve.

In the parish church of Brinton there is carved upon one of the finials of the open seats, a head with two faces, which, as it could not possibly be intended for *Janus Bifrons*, may be supposed to represent and satirize double mindedness, or hypocrisy. On another is an angel treading upon a dragon, and carrying a person in his arms, teaching the safety of those who by the appointment of the Almighty are under the guardianship of the heavenly host, notwithstanding the dangers by which they are surrounded. On another, a heart held up between two hands, to illustrate the expressions in the Psalms, "Unto thee do I lift up my soul;" or, "My soul is alway in my hands;" teaching the necessity of surrendering the whole heart to the Deity, and that no other worship is acceptable to Him. On another, a cross with the crown of thorns suspended at the intersection, and three nails placed round it; and on another, three cups with the eucharistic wafer over each; all these things were plainly designed both to teach and to remind persons continually of that which had been taught. There can be no hesitation, of course, in attributing religious design to the frequent recurrence of whole and half length figures

of angels in ecclesiastical architecture,—a practice never discontinued, from the very beginning of the Pointed style to its total extinction.

But the principal business of the present Lecture is, first, to inquire into the origin of this most beautiful and sublime style; then to describe the features of it on its first formation and establishment as a style of architecture; and, lastly, to speak briefly of some of the most celebrated examples of it in England, as well as of some inferior examples in the parish churches of this town and neighbourhood. This style was for a long time known only by the erroneous and contemptuous appellation of Gothic, but, through the better knowledge and taste of the present day, it is now known chiefly by the name of Pointed Architecture, of course from the form of all its arches. As to its origin, it is supposed by some to have arisen gradually and entirely out of the Norman, which preceded it in this country, and out of the Byzantine or Romanesque, which preceded it in others, notwithstanding they are constructed upon opposite principles, and present in their perfection the most violent contrast to each other. Another notion is, that it is entirely of eastern extraction, and introduced into all parts of Christendom at once by the Crusaders; another, that it is to be traced to the Gothic nations; and another, that whensoever, or wheresoever, it first arose, the

idea was taken from a bower of trees, and not only are the naves and aisles of churches accounted for on this principle, but all the ornamental detail, and even the tracery of the windows. A few remarks upon each of these opinions concerning the origin of Pointed Architecture, will not be deemed irrelevant. Those who contend for the first, that it arose gradually out of the Norman, account for the form of the arch itself by the interlacing of two semicircular arches, arcades of which are so frequently to be seen adorning the walls of Norman churches; or from semicircular arches seen in perspective; or from the effect produced by the groining of Norman roofs: and if there were nothing about this style to be accounted for but the form of its arches, the question might at once be settled entirely in favour of this opinion, and to the total exclusion of all others. But the *principle* of Pointed Architecture is opposite to that of all preceding architecture; and though, in the later Norman works some approach to the principle of the Pointed style may be observed, and to the character of its sculpture, yet these were not erected till after the first crusade had drawn all Europe to the East; and, as the examples of eastern architecture now remaining exhibit not only the Pointed arch but several other peculiarities of the Pointed style, it is reasonable to suppose that, at any rate, some hints may have been taken and

brought by the Crusaders into this and other countries, supposing the examples in the East were proved to be anterior to anything of the kind in the West, though, indeed, the reasonableness of the supposition would not be much affected even if the contrary were proved, when we consider how all eastern nations have stood still, retaining from age to age the same manners, customs, arts, and sciences, even from the most remote antiquity, so that the eastern architecture now in existence, of whatever age it may be, is, in all likelihood, an exact copy of that which preceded it. As to the supposition that we have given this style to the East, it is one which, it is confidently presumed, will find no advocate at all.

With regard to the principle of composition in Classical Architecture, and in all those emanations from it which were considered in the former Lecture, it is well known to be the horizontal line, whereas the principle of composition in Pointed Architecture is the vertical line. It is true, there are horizontal lines in the latter, but they are reduced to comparative insignificance, and are continually interrupted by vertical lines, to which the greatest importance is given; thus, though the nave of a large church is divided internally into two stories above the arches by a single moulding, yet the shafts from which the vaulting springs intersect these mouldings, and carry the eye

upwards without interruption from the floor to the roof; and though lofty towers are of two or more stages, yet the horizontal lines of division are broken through by angular buttresses, connecting the base with the parapet and with the pinnacles upon it; and the pointing of all the arches increases the impression of the upward tendency of the style throughout.

With regard to the ornamental detail of Pointed Architecture, at its first introduction, it is not improbable (the architects being nearly all of them ecclesiastics) that the Scriptural account of the Temple may have led to some of it; and, as some confirmation of this opinion, it should be mentioned, that the architects of the period now under consideration, writing as they did in Latin, made use of the same words to describe the various ornaments of their style as are found in the vulgate version of the Scriptures to describe the ornaments of the Temple; and when the Scriptures were translated into English, the old English words by which the ornaments of Pointed Architecture were commonly known, were then made use of to describe what were supposed to be the corresponding ornaments of the Temple. That these ornaments did not appear either in Saxon or Norman architecture, may be easily accounted for by the low state both of learning and the arts during those periods. About the time when Pointed Architecture was so universally

and almost suddenly adopted, a very great improvement is observable in all the sculptured detail of the period, and especially in the more important edifices; all the sculptured detail of pure Norman work is flat, hard, and stiff in manner, while the Early English is bold, free, and graceful, though sometimes intricate. As to the frequent repetition of whole length and half length figures of angels in Pointed Architecture, no one will deny the probability that this idea was borrowed from the description of the Temple. Upon the whole, then, why may not each one of these circumstances together have had its share in producing the Pointed style? Why may not some things peculiar to it have arisen out of the late and improved Norman? Why may not others have been brought from the East? And why may not the Scriptures have furnished some hints with regard to others? As to the notion that this beautiful and sublime style is to be traced to the Goths, it is as wild as the Goths themselves were when they made their irruption into the heart of the Roman empire, and cannot be maintained for a moment, as it is well known that the Gothic nations were melted down among the other nations many ages before this style appeared, in the West at least, to surprise and delight the world, as it still does. This notion, however, has been long ago exploded, and seems to have originated in a contempt for that which the despisers did not understand.

The only remaining idea to be noticed respecting the origin of the Pointed style is that of a bower or avenue of trees.

Had the idolatrous nations, who worshipped in groves, been able to construct buildings for the same purpose, they would probably have imitated a grove in stone, or had the Pointed style immediately followed upon the little oratories of wood and wicker work, which were the first places of worship in this island after the conversion of the Saxons, this idea might have been reasonably entertained, but Saxon and Norman architecture intervened, between which and a grove of trees no resemblance is to be found; and it is not to be supposed that the great ecclesiastical architects of the thirteenth century should fall back upon these bygone things, for hints in architectural improvement, or desire to perpetuate the groves of paganism in the magnificent structures of that period. That there may be imagined some resemblance between an avenue of trees and the long drawn nave of a cathedral in the Pointed style, is very true; but enough has been now advanced to prove that this resemblance, as was observed in the former Lecture, must be purely accidental, and not designed. To account for everything belonging to Pointed Architecture in this way is, certainly, very ingenious, highly imaginative, and poetical. That Sir Walter Scott entertained this opinion of its origin,

seems clear from his description of the abbey churches both of Lindisfarne and Melrose ; of the former he says,

“ Built long ere the art was known,
By pointed aisle and shafted stalk,
The arcades of an alleyed walk,
To emulate in stone.”

Of the latter, in speaking particularly of the east window of the church, he says,

“ The moon on the east oriel shone,
Through slender shafts of shapely stone,
By foliated tracery combined ;
Thou wouldst have thought some fairy’s hand
Twixt poplars straight the ozier wand,
In many a freakish knot had twined ;
Then framed a spell when the work was done,
And changed the willow wreaths to stone.”

Sir James Hall, however, was the great champion of this opinion, and wrote a volume to explain, illustrate, and prove the probability of it ; and though much may be said for the ingenuity of the performance, the opinion maintained never gained much ground in the world, and has long since been entirely abandoned.

It may be useful here to notice another error, maintained by Sir Walter Scott, and which is still very common, *viz.* that of supposing every building exhibiting round arches and zig-zag mouldings to be a work of Saxon times and architects ; this is clearly proved by

his speaking of the remains of Lindisfarne abbey church as an example of Saxon architecture. He says,

“ In Saxon strength that abbey frowned,
With massive arches broad and round ;”

and to prove beyond all doubt that this was his opinion, he adds,

“ On the deep walls the heathen Dane,
Had poured his impious rage in vain ;”

and judging from what follows, he must have thought them very early Saxon too, as early as the first foundation of the religious establishment ; for, in speaking of the thickness of the walls, he observes that walls must needs be strong,

“ Which could twelve hundred years withstand
Winds, waves, and Northern pirates’ hand.”

But it is very well known that the Saxon church was entirely taken down, to make room for that, the ruins of which are still standing. It was, in the main, a rich example of pure Norman architecture, though there are portions in a later style still.

With regard, then, to the origin of Pointed Architecture, it seems to lie between the gradual transition from the Norman, the Crusaders’ visit to the Holy Land, and hints taken from the description of the Temple ; all these opinions have difficulties to contend with when standing alone, which makes it safer to

conclude that the truth lies between them, that is, partly with each ; for as to the gothic and arboreous origin of it, it has been shewn that neither of these opinions can be reasonably maintained, they were formed hastily, and with but little sound information on the subject, they lived their little space, the former, indeed, for a much longer time than the latter, and both have now been dispelled by the better knowledge of the present times.

The student is here left to form his own opinion upon this part of the subject from the evidence before him ; some will be inclined to ascribe more to one cause than another, but surely all will agree, that the three causes mentioned above have combined together, in some proportion or other, to make Pointed Architecture what it is. Its origin, then, having been fully discussed, the matter itself remains to be considered.

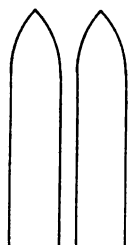
This very peculiar and sublime kind of architecture prevailed throughout the greater part of Europe from the end of the twelfth to the middle of the sixteenth century. During all this time, however, it was in a continual state of progression. One change brought on another, and it should be noted that, in all the countries in which it was adopted, some national peculiarities are observable. In Germany, France, and Spain, it is more florid than in England, and more so in England than in Scotland and Ireland ; in the

last-mentioned country, indeed, no considerable edifices were ever erected during its prevalence, at least, none that can be compared to even a second rate cathedral in England. In Italy Pointed Architecture cannot be said to have flourished at any time. The Italians seem never to have understood its principles, and were the first to abandon it. In the thirteenth century it approached more nearly to general uniformity than at any other time.

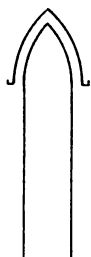
But though the general principle of Pointed Architecture is maintained from first to last, the modifications of its ornamental detail are so different as that one period of this style may be easily distinguished from another. As Classical Architecture had several orders which did not interfere with the general principle, so also has this. In England three orders or styles have been discriminated. The first is called the Lancet, from the appearance of the arches, though now more commonly the Early English, by which it is not meant that the style originated in England, and that all the other nations which adopted it borrowed it from us, but merely the style as it was practised by the English. The second is called the Decorated, the third, and last, the Perpendicular, for reasons which will be assigned in treating of them in their due order. The principal characteristics of the first, or Early English style, are long narrow windows of one light (Plate VI.),

sometimes two together, sometimes three, and sometimes five; slender and detached shafts with bases, bands, and plain and foliated capitals, both around the piers and as supports to the mouldings of all the arches great and small, the foliations of this style answering, perhaps, to the palm-trees and lily-work of the Temple in the mind of the architect, a series of pointed and trefoiled arches resting on short columns, quatrefoils pierced through the blank space between two arches, and lastly, which is quite peculiar to this style, the toothed ornament, as it is called, though not with much reason, as it is more like an open four-leaved flower, the leaves turning down towards the stem, and is set upon the edges of a hollow moulding (Plate VI.), and is also found in the transition state of the style, to the end of it. This may be the architect's idea of the open flowers carved about the Temple. Other distinguishing marks of this style might be mentioned, but these will be sufficient for the avowed purpose of this Lecture. But before the Early Pointed style was thus fully developed with all these delicate and graceful features, it is found in more homely guise, and mixed with Norman architecture. One of the most curious instances of this mixture is in the church of Walsoken near Wisbeach, where the two styles have, as it were, interchanged their mouldings, for the west door in the tower has a semicircular arch with Early English mouldings,

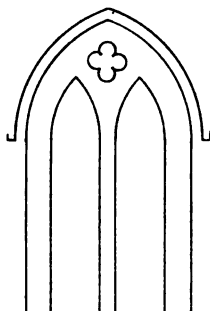
FORM AND ARRANGEMENT OF EARLY ENGLISH WINDOWS.



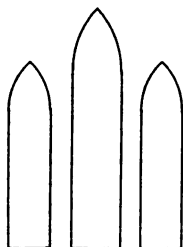
Two together.



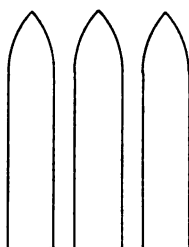
A single Lancet.



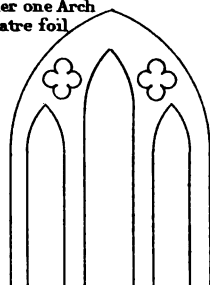
Two under one Arch
with a Quatre foil



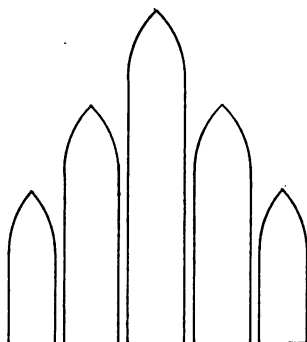
Three together
common.



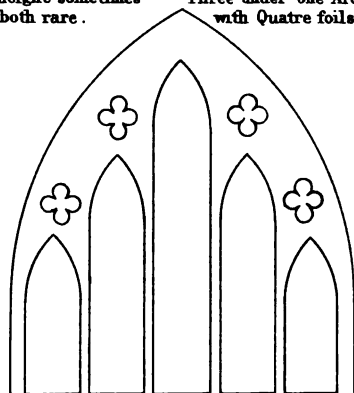
Three together same height sometimes
five also, but both rare.



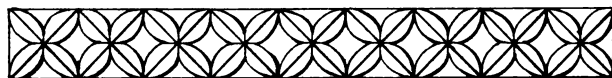
Three under one Arch
with Quatre foils.



Five together, common.



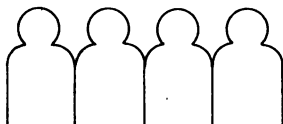
The same under one Arch with Quatre foils rare.



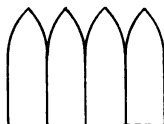
Toothed ornament or open four leaved flower peculiar to Early English.



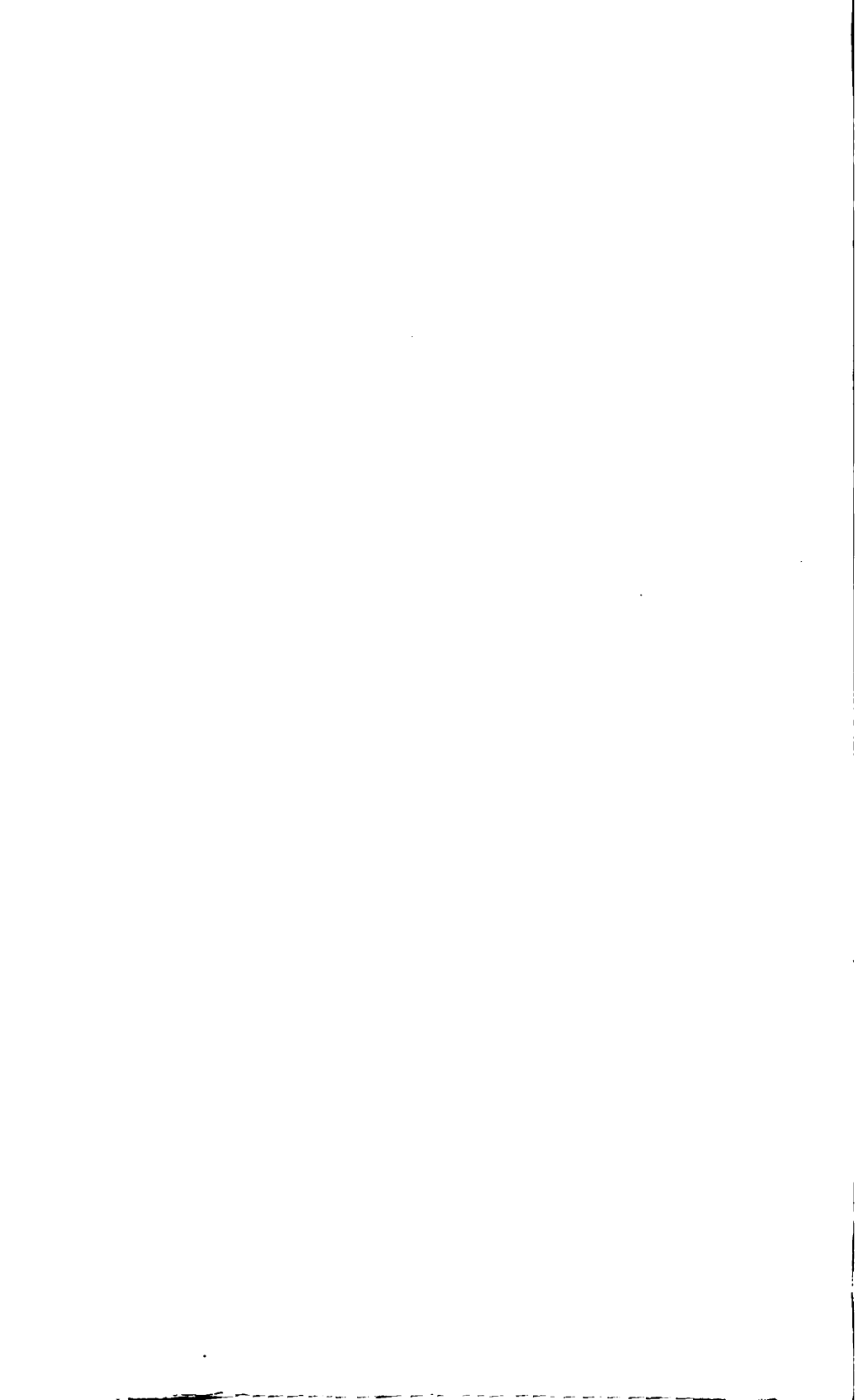
Profile of D?



Trefoiled Arcade.



Pointed Arcade.



and the great arch of communication between the nave and chancel is Lancet shaped, or very acutely pointed, but adorned with Norman mouldings. The other arches of the church are semicircular, adorned with the zig-zag moulding only. The church of the Holy Sepulchre in this town is another instance of the mixture of the styles. But as this is one of the Round Churches, as they are usually called, it will be necessary to make a short digression in order to account for so extraordinary a departure from the usual form.

Various ideas have been suggested concerning the origin of this form for a Christian place of worship. The temples of Vesta, among the Romans, were of this form, and Druidical inclosures used as temples were also circular, but whatever might induce Pagan Britons and Pagan Romans to make use of this form, it is quite clear that very different motives must have actuated the minds of Christians in adopting it. Some have thought by the figure of a circle was intended to be represented the eternity and unchangeableness of Him for whose worship alone all Christian temples are consecrated.³ Be this as it may, it is quite certain that all the Round Churches in England were built by the Knights Hospitallers, and Knights Templars, in imitation of the church of the Holy Sepulchre at Jerusalem, first erected by Helena, mother of Constantine, which Bede describes as a large round church,

³ Appendix (C).

and which was afterwards rebuilt by Charlemagne in the same form. The Knights Hospitallers took their name from an hospital built at Jerusalem for the use of pilgrims visiting the Holy Sepulchre, and as it was dedicated to St. John the Baptist, they were called also Knights of St. John of Jerusalem. This order was instituted in the year 1092, and came into England about the year 1099; their first business was to provide for pilgrims at their hospital, and also to protect them on their journey. Their costume was a black cloak with a white cross upon it. The order of the Knights Templars was instituted in the year 1118, and so called from their having their first residence in some rooms adjoining the Temple church, or church of the Holy Sepulchre at Jerusalem. Their duty was also to guard the roads for the security of pilgrims; their habit was white with a red cross upon the left shoulder. They came into England early in the reign of Stephen, they soon acquired enormous wealth and credit throughout Christendom, but did not long retain either, for their estates were seized, and the order suppressed by Clement V. in 1309, and totally abolished by the council of Vienna, in 1312. It is thought that the envy and avarice of Philip the Fair of France (as he afterwards shared largely in their possessions) was the real cause of their destruction, but the pretext was their real or supposed im-

moral lives. In France, they were cruelly tortured, and afterwards burnt to death. In this country they fared better, being neither tortured nor executed, but only obliged to spend the remainder of their lives in various monasteries, and in the performance of severe penance. Their property in this country was given chiefly to the Knights Hospitallers, who retained it, together with their own, till the general dissolution of religious houses.

There are but four churches now remaining in England which formerly belonged to one or other of these military and religious orders, *viz.* St. Sepulchre's at Cambridge, St. Sepulchre's in this town, the Temple church in London, and that at Little Maplested in Essex. Judging from the style of these churches, (which in the absence of all authentic documents it is safe and fair to do,) that of the Holy Sepulchre at Cambridge is the oldest. The columns are cylindrical, short, and of vast diameter; the arches are semi-circular, some of which have the zigzag moulding; the circular aisle is vaulted, and some of the ribs have the same enrichment; the clerestory forms a low round tower; the whole has lately been restored to its supposed original appearance by the Camden Society. The next in order, in respect of antiquity, is that in this town, of course the round part only of these churches is here spoken of, and no account is

taken of the additions to them or of any inserted windows. The columns are cylindrical, but taller and not so massive as those at Cambridge; they have also more decided bases and capitals, the arches are rather highly pitched or acutely pointed, and the wall immediately above the columns becomes octangular. The circular aisle was open to the timber roof, but has been ceiled within these few years with a flat domestic ceiling. It is not so well built as the Cambridge church, though the walls are thicker, and is very inferior to the Temple church in London, in all respects. Mr. Britton thinks it was erected about the end of the twelfth, or beginning of the thirteenth century, when the Pointed Arch began to prevail. The round part of the Temple church in London, was finished and dedicated in the year 1185, by Heraclius Patriarch of Jerusalem, who was then in England for the purpose of endeavouring to persuade King Henry II. personally to assist in the holy war. The Norman and Early English styles are here also mingled together. The rest of the church is all Early English, and the date about the middle of the thirteenth century. The restorations which have been for some time going on under judicious inspection, and without any sparing of expense, are now nearly completed. The last in order of importance and interest, as well as of time, is the parish church of Little Mapledsted.

This never belonged to the Templars, but was one of the original possessions of the Hospitallers. The documents still exist which prove that the whole parish of Maplested was given to the Hospitallers in the year 1186; but the round portion of the church cannot be older than the end of the thirteenth or beginning of the fourteenth century. Within the circular part are six clustered columns supporting pointed arches, and the wall above the columns is hexagonal. This church is very small, the diameter being only twenty-six feet.

To return now to the Early English period of the Pointed style, after its full formation according to the features already mentioned, the most pure as well as the most extensive and superb example of it is the Cathedral church of Salisbury. With the exception of the upper story of the tower and spire upon it, the whole is uniformly built in this style without any mixture of preceding or subsequent modes, and without even the slightest degree of transition towards them. It was begun in the year 1220, and the work was carried on with extraordinary rapidity till its completion in 1258. The vaulting is very simple, having only cross springers and pier ribs, and no longitudinal rib running along the centre. The whole credit of this magnificent edifice is due to Richard Poore, Bishop of Salisbury, who was afterwards translated to

POINTED ARCHITECTURE.

am, where he gave the design for another beautiful example of this style, at the east end of that Cathedral, called the chapel of the nine altars. The fronts of Wells and Peterborough Cathedrals both in this style. They are rivals in good composition and magnificence. The former is rather later, richer in imagery, but the latter is more imposing; and a more majestic portico for a Christian Temple could not be conceived than that which is exhibited in the western façade of that Cathedral, although it must be admitted that the effect of it is considerably improved by the introduction of a porch and room over the porch in a later style beneath the centre arch. The east-portion of Ely Cathedral is another superb example of this style in its purity and perfection. It was designed by Hugh de Northwold, Bishop of that See, who died in the year 1254. The extremely elegant Lady Chapel at the east end of Hereford Cathedral is in this style, and has been lately restored to its original appearance. The name of the architect is not known. Many more might be cited, but a long list of names would be uninteresting, and descriptions tedious, without good drawings by way of illustration. It should be noticed, that the only difference between the form of large and small churches in this style and the Norman, is that the apse at the

east end is generally omitted. On the Continent, the apsidal termination is retained from first to last.

Parish churches in the Early English style are very numerous, and many are to be met with in this county, although few, if any, remain in their original state. Warmington, near Oundle, possesses in its parish church a valuable example of this style, and perhaps with fewer additions and alterations than any other in the county. The tower and spire are very good, both in design and execution, profusely adorned with the open four-leaved flower, and the capitals of the shafts are foliated in a very graceful manner. Some of the pillars of the nave are round, and some octagonal. All the mouldings about this church are exceedingly delicate, and some of them very choice. Mr. Rickman, who visited most of the churches in England, observes that those of this county have the styles more mixed than in any other; but when the student has been made acquainted with the principal characteristics of each style, he will be able to date any church he visits with considerable accuracy, as well as to detect every subsequent alteration, whether in the way of addition or insertion. For here it should be observed, that when once a style had passed through its transition state to another, the preceding style was very seldom, if ever, imitated. The love of novelty caused Pointed Architecture to be

in a continual state of progression, and drove even the greatest architects from the best to inferior forms, from the perfection of the style to its decline and overthrow, rather than imitate anything that had gone before. The contrary opinion, however, is not without its advocates, and the late Norman porch of Castle Ashby church is now brought forward as an example of imitation, about a century and a half after the Norman style had been abandoned. Mr. Rickman thought it had the appearance of being brought from some other church. But why should it not be the porch of a former church on this spot in the Norman style, which the architect of the present fabric, finding in excellent preservation, thought good to retain, and incorporate with his new building? If, however, it could be proved to be an imitation porch, it could only be regarded as a very, very rare exception to a well established general rule. The piers and arches and principal entrances of a church were often retained, when the aisles and other portions were rebuilt, and considerable additions made; and when all the original walls have been retained, the windows have been continually altered, and new ones inserted to comply with the prevailing fashion of the day. Even in Norman buildings, *i. e.* in walls undoubtedly Norman, as in Peterborough Cathedral, windows of every style of Pointed Architecture will be found; and then it is quite clear they have been inserted

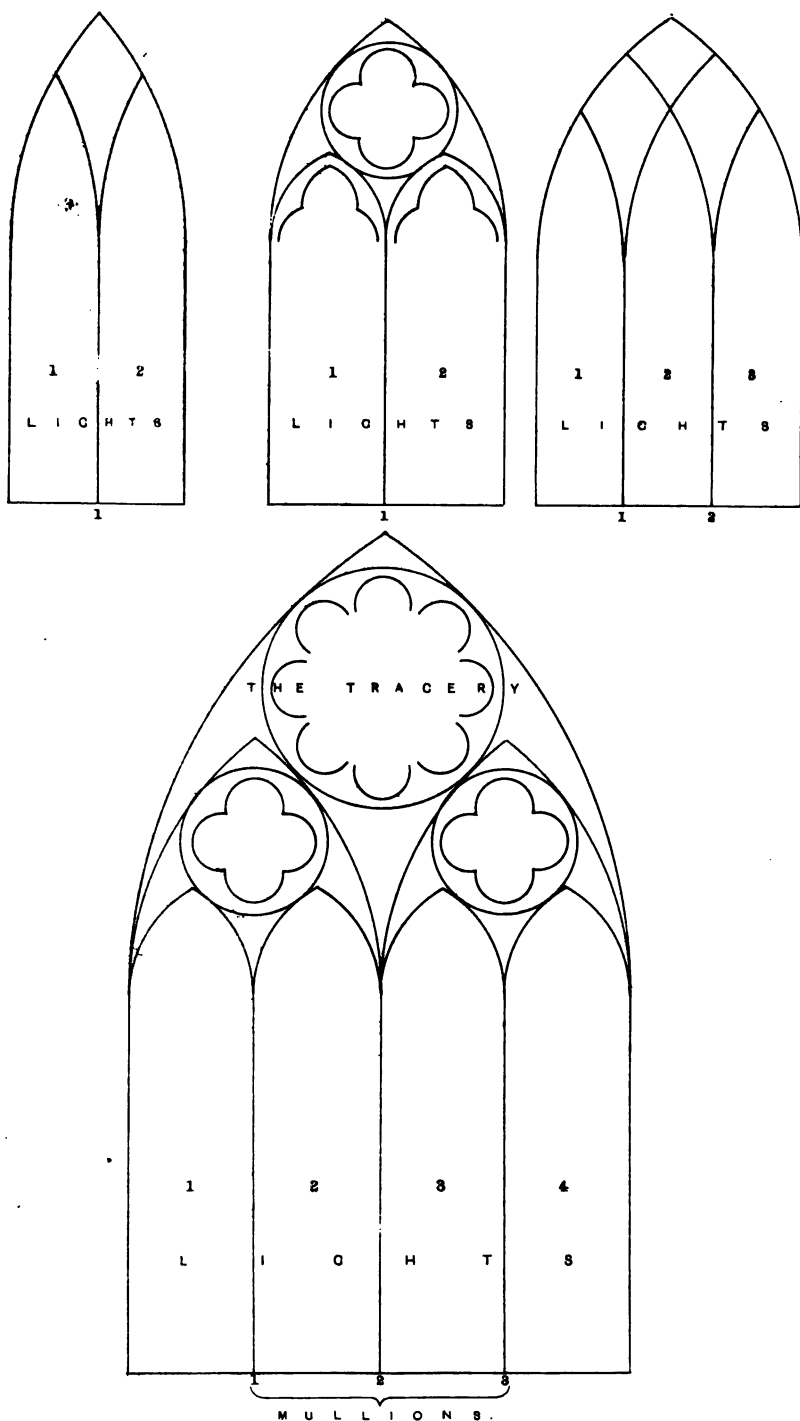
since. It happens so in the old churches of this town. In St. Peter's, which is upon the whole a rich and pure example of Norman Architecture, there is a monumental arch in the south aisle of Early English character, and some of the windows and the upper story of the tower belong to the last period of Pointed Architecture. In St. Giles's church, part of the chancel is Early English, and has one long lancet window; but the east wall of it seems to have been rebuilt altogether, and the large window in it belongs to the next style. In St. Sepulchre's, *i. e.* in the eastern portion of it, there is an example of three Early English windows together, the centre one rising above the others, and all under one arch; another window with late tracery, has a sort of dripstone over it internally, adorned with the open four-leaved flower so universal in this style, but on a remarkably small scale, and not well executed. The piers are clustered, and have carved capitals of foliage; the arches are pointed, but all very early in the style, and above the arches in the north aisle is a row of carved heads supporting a projection of the wall, similar to those under the cornice of St. Peter's church, which leads to the conclusion that this portion of the church can only be a very little, if at all, later than the round part. There are also some very Early English brackets, much mutilated. The west front of the once Priory Church of Canons Ashby is partly of pure Early

English, and partly of that style in its transition state. The pure part consists of a beautiful arcade of pointed arches trefoiled, resting on slender and detached columns with foliated capitals, and a good door of entrance into the nave under a pointed arch rather deeply recessed, with many delicate mouldings, among them two rows of the open four-leaved flower, all which spring from the foliated capitals of three detached and slender shafts on each side; this arcade is continued in a transition state along the basement story of the west face of the tower, which is an excellent piece of masonry as well as of good design. It has buttresses at the angles as far as the beginning of the third and highest story of it. The embattled parapet is not original, but the four plain conical pinnacles seem to be so. Altogether, this front is a fine composition, and is still a striking object notwithstanding its inserted window of much later date, and its present imperfect and somewhat mutilated condition. Cogenhoe church has some curious Early English piers and a south door in the same style. Other churches within a few miles of this town having Early English portions are, Duston, Upton, Flore, Harpole, and Spratton. The more remarkable ones at a greater distance from it are Raunds, a large and fine church, with a lofty Early English tower and spire, north and south door, and some piers and arches within. The tower of Stanwick is Early English, but not the spire

upon it ; the south door and porch is also Early English. The towers and spires upon them of Wellingborough and Polebrook churches, are very fine compositions in the same style. The tower of Irthlingborough also, but not the octagonal lantern upon it. Some of the piers in Higham Ferrars church are Early English, but the greater part of the church is later. Most of the piers and arches of Thrapstone, Tichmarsh, and of Oundle churches are Early English, and some of the windows of the last-mentioned ; but the most striking portions of all the three are of later date, and must, therefore, together with that of Higham Ferrars, be reserved for consideration in the next Lecture.

A sufficient number of examples of pure Early English architecture in the county having been now noticed, the next thing to be brought forward is the transition state of it. It has been already observed that two, three, and five lancet lights are often placed together, and sometimes they were included under one arch, and the spaces above them pierced with quatrefoils (Plate VI.) ; now this is certainly the germ of windows of two, three, and five lights, for, the spaces between the lancet lights being diminished, they become what are called mullions, and the spaces between the quatrefoils above being also diminished, they become tracery of the first and simplest kind. The simple lancet style was soon laid aside in this country, and still

sooner on the Continent ; indeed the Cathedral of Amiens, accounted to be contemporaneous with that of Salisbury, has none of it, and in Westminster Abbey, begun in 1245, only twenty-five years after Salisbury, very little of it appears. In the cloisters of Salisbury, only a little later than the Cathedral, this change in the style was adopted. (Plate VII.) The window spaces are first divided into two by a clustered column, from which spring two arches ; and the space between these two arches and the large arch is filled up with a circle, feathered as it is called. Each of the two smaller arches are again divided in the same way, and the spaces above them filled in like manner, with a circle containing a quatrefoil ; making a window of four lights with three feathered circles for tracery. This is the arrangement of all the windows at Amiens, and of most of them in Westminster Abbey. The windows of the church at Cottesbrooke are of this kind ; but the circles and small arches have lost their feathering. This church was in the form of a cross, without aisles ; but the north wing of the transept is gone, and the whole interior of the church has been much modernized in the lamentable taste of sixty or seventy years ago. This second state of Early English, or transition to the Decorated style, is not often to be met with in parish churches. In the south wall of Brighton church there is a monumental arch of this



FORM OF THE TRANSITION STATE OF EARLY ENGLISH WINDOWS.

period: among other detail, it has a row of the open four-leaved flower; and had it not been that the slender shafts are worked up into the piers, instead of being detached, it would have been an example of pure Early English. Above the arch is a lofty, plain, and acutely-pointed canopy, crowned with a cluster of small triangular pediments, very like those on the buttresses of Canons Ashby church tower, on a smaller scale. Underneath this arch is the figure of an ecclesiastic in his sacerdotal vestments, much mutilated. This monument being external, is unusual.

Pointed Architecture, as was before observed, continually progressing, makes it difficult to determine how long each style prevailed in its purity, and how long it was in the course of transition to another; but taking the pure and transition state together, a period may be assigned to each style with some degree of accuracy. The style now under consideration, mixed at its first appearance with some Norman features, and at the close of it with those which have been mentioned as existing in the windows of Cottesbrooke church, lasted about one hundred and eighteen years; *i. e.* from about the end of Henry the Second's reign, to about the end of Edward the First's. So that the crosses raised to the memory of Queen Eleanor, wife of that monarch, are also to be accounted examples of the transition state of the Early English style, though quite at the close of it.

Crosses were erected for various purposes connected with religion; and, therefore, a few remarks upon the subject generally will not be deemed out of place in a Lecture before the members and friends of a society for the diffusion of religious as well as useful knowledge.

During the Crusades, as might, indeed, be expected, the number of crosses of all kinds continued to increase, not only as ornaments to all the gable points of churches, but to mark the boundaries of church lands; they were also set up in and near church-yards; the shaft of one, ascended by a flight of three steps, still exists at Brington in the latter situation, although the cross itself, by which it was once, no doubt, surmounted, is gone, and a square block of stone, on which vertical sun dials are constructed, occupies the place of it. Around these crosses people formerly kneeled in devotion whenever they were so disposed. Crosses were also erected in the most public and frequented parts of large towns, and used as pulpits. Sermons at Paul's Cross in London, every one has heard of. Of such crosses very few remain at this time. There is one at Hereford, in a tolerable state of preservation. The history of one now at Stourhead is not a little interesting. It was originally placed at the junction of four streets in the city of Bristol, but was taken down some time ago, and lay piecemeal and neglected in a corner of the cathedral there; the dean gave it

to Mr. Hoare, who set it up in his grounds at Stourhead. It is of a most graceful form, and richly decorated; the date of it is said to be about the year 1375, but the steps and upper portion of the cross are modern. It narrowly escaped utter destruction, but is now likely to be preserved for generations to come. There is a cross of this kind also at Winchester, about the same date, and in its original position. Almost in every town where there was a monastery of any kind, crosses were erected also in the market places; at these the tolls due to the monasteries were collected, and the monks who received them used, it is said, to address their dependants at the same time upon the virtues of honesty, punctuality, etc. The market was also held around these crosses, with a good design, no doubt, however lamentably it might fail to produce the desired effect.

Some of these market crosses still remain. There is a very beautiful one at Chichester, in good preservation, and about the time of Henry the Sixth. There is another at Leighton Buzzard, of good design, but mutilated, of about Henry the Seventh's time; and another of the same date at Malmesbury. Crosses to the memory of the dead were never very numerous, at least not on the grand and costly scale of those erected by the first Edward to the memory of his beloved queen. Such crosses were not only memorial,

but devotional also, being intended to invite the passers by to meditation and prayer, with reference both to themselves, and, however unwarrantably, to the persons thus memorialized. Queen Eleanor died in November 1290, and, according to the best authorities, at Hereby, in Nottinghamshire. The body was conveyed to Westminster for interment, and at every place where the mournful procession stayed to rest, a cross was afterwards erected. Gough asserts that there were fifteen in all, of which only three remain to this day, and two of them are in this county, the one at Geddington, the other within a short walk of this town; the third is at Waltham in Essex. They are all equally Queen's crosses, although only that near this town is so called, the other two are known by the names of the places in which they are erected. Of these three, Queen's Cross is accounted the most stately and sumptuous. It is octagonal in form, of three stories, and is, indeed, too well known to need any further description on the present occasion. It has been lately restored, but not quite finished, no one having yet ventured to decide upon the manner in which it ought to terminate, and did in all probability terminate originally. But in the executorial accounts of Queen Eleanor, lately edited from the original documents, by Beriah Botfield, Esq., of Norton Hall, in this county, and now representative in parliament for the borough of Ludlow, it appears

that there was a fifth statue made for this cross, and where could it have been placed, but above the four which are still to be seen? and if so, it must have had a canopy over it, similar to those below, and was, in that case, doubtless terminated by a cruciform finial, of which there are many examples on sepulchral monuments of this period. Many particulars concerning the erection of this cross, the persons employed, the expenses, the statues, and the ornamental detail, are also mentioned in the same work, which contains besides, much interesting matter concerning the manners and household expenses of England at this and several subsequent periods, and which the editor has dedicated and presented to the Roxburgh Club, of which he is a member. It is somewhat singular that there is no mention of Geddington cross in the executorial accounts, which from its style was evidently erected at the same time with the rest. It is triangular in form, and divided into three stories. The first, or basement, is solid, and covered with flowers in low relief, disposed in squares, very similar to those which appear around the principal arches of the nave and choir of Westminster Abbey, and which is usually called diaper work. The next story is open, and contains three statues of the queen, which have a considerable degree of merit; above the canopies of these statues rises a shaft, angular and complicated in form, and terminated by a cluster

of foliated pediments. The cross at Waltham is hexagonal in form, in other respects the arrangement is very similar to that of Queen's Cross near this town, but there is a still greater profusion of decoration. It was in a very dilapidated state, but has been lately repaired and surrounded by an iron paling, though not restored to its original appearance, for the ground is so much raised about it, that the steps on which it stands are concealed, by which it has lost much of its dignity and grace, looking both short and heavy. Besides these two crosses, seven others are mentioned in the executorial accounts, though Geddington is not, which makes it certain that at least ten were erected to the memory of the beloved queen. These seven were erected at the following places, *viz.*, Lincoln, Stony Stratford, Woburn, Dunstable, St. Alban's, Chepe, *i. e.*, West Chepe, and Charing. The names of the chief persons employed in the erection of these crosses are, John de Bello, who is also called John de la Bataille, Richard de Stowe, William de Hibernia, and Alexander, a statuary.

There is yet, however, another purpose to which the cross was applied in former times, which should not be overlooked in the general account of crosses; *viz.*, for the consecration of springs, wells, or fountains. In all probability a cross of this kind was formerly to be seen in connection with what is now called

Thomas-à-Becket's well near this town. Sir Walter Scott alludes to one erected over a spring near the memorable battle-field of Flodden, and pictures the injured Clara hastening to it for water, wherewith to quench the thirst of the dying Marmion.

“Where shall she turn—behold her mark
 A little fountain cell,
 Where water, clear as diamond spark,
 In a stone bason fell.
 Above some half-worn letters say,
 Drink, weary pilgrim, drink and pray
 For the kind soul of Sibyl Grey
 Who built this cross and well.

The spring still continues to flow, but the stone bason and cross no longer exist, as the same delightful poet informs us in the following lines,

Time's wasting hand has done away
 The simple cross of Sibyl Grey,
 And broke her font of stone :
 And yet from out the little hill,
 Oozes the slender springlet still.

In the city of Rouen, there is still to be seen an example of a cross combined with a spring, a representation of which is given in Mr. Cotman's antiquities of Normandy, whereby its resemblance to Queen's Cross will at once be recognised, though that resemblance is only general, as on a more minute examination, the character of the detail will be found in

some respects very different. It is called the fountain of the Stone Cross, and was erected by Cardinal George D'Amboise, in the year 1500, though, judging from some of the detail, it is more probable that he only strengthened and restored it, adding, however, some architectural features of the style which were then in use, for it is well known that a cross existed on this spot long before his time. It is octagonal in form throughout, of three stories, gradually diminishing in height and diameter as they rise; each story is adorned with a narrow arch on all its eight sides, having straight crocketed canopies. In the lowest story, there is placed within each arch a statue of wood, very badly executed, in the stead of the original stone ones, which it is said were as remarkably good. The ecclesiastical or religious character of this fountain, marked it out of course as an object of popular vengeance in the troubles of 1792, and it was accordingly at that time so much mutilated and weakened, that it must long ago have fallen into complete ruin, had not the inhabitants of that part of the city agreed, in the year 1816, to repair it at their own expense. The water issues from four pipes in the basement under the pedestals of the statues in every other of the eight sides. The whole is surmounted by an enriched cross from which a hint might be taken for the termination of Queen's Cross near Northampton. But, besides crosses

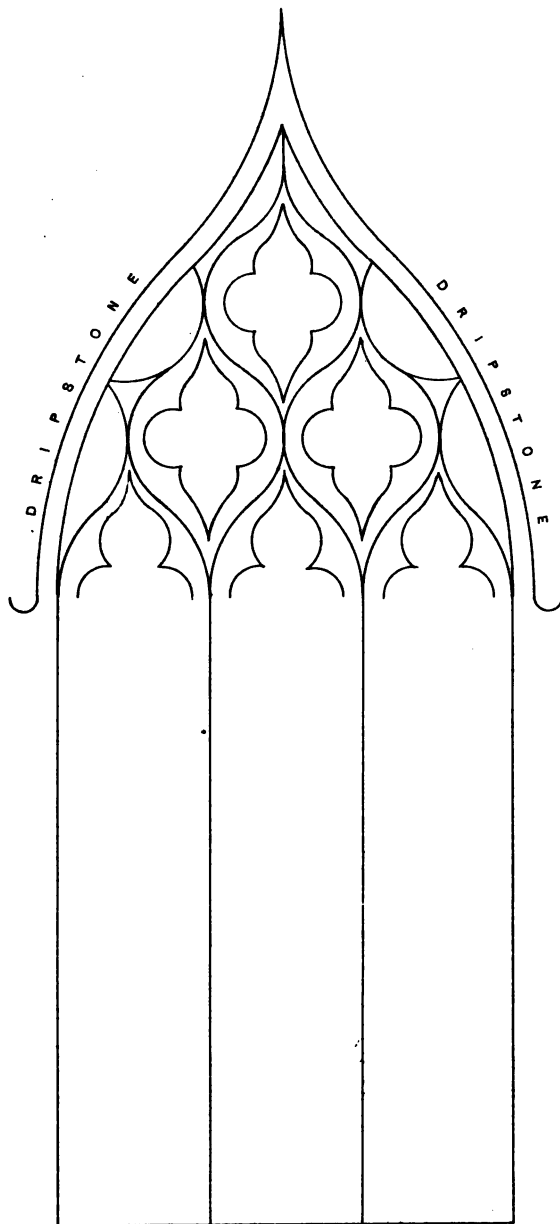
in connection with springs, whole chapels were sometimes erected over them, when they were supposed to have appeared miraculously, and to possess a peculiar sanctity, and miraculous powers of healing. A most beautiful example of such a chapel, still exists at Holywell in Flintshire, the town deriving both its existence and its name from this so called Holy Well. The spring is certainly most abundant and powerful, and its waters most pellucid, pure, and cold. The chapel erected over it, is one of the most graceful cells imaginable, though one of the latest efforts of pure Pointed architecture. It has suffered both from time and barbarous mutilation, and is still not sufficiently cared for to be protected from further mischief, and preserved for the admiration and study of future architects.

LECTURE III.

Read, May 29th, 1843.

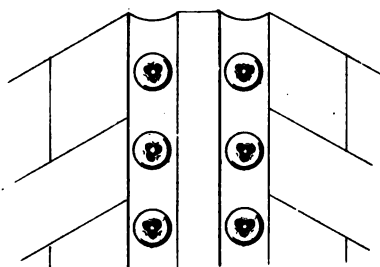
The Decorated Style—Examples—Architects.—The Perpendicular Style—Examples—Architects.—Of the various sorts of Pointed Arches.—Of Spires.—Of the peculiar effect of all Pointed Architecture.—Elizabethan—Examples—Architects.—Revived Italian—Examples—Architects.—Revived Pointed Architecture—Examples—Architects.—Concluding observations on the revival of this Style.

IN the last Lecture, the subject was brought down to the complete extinction of the Early English; the present Lecture, therefore, opens with an account of the next, which is now known by the name of the Decorated Style. This style of Pointed Architecture prevailed only about seventy years; its complete formation and establishment cannot be dated further back than the year 1310, about the beginning of the reign of the second Edward; and its final disappearance, in the complete formation and establishment of the next style, may be dated from about the year 1380, although, perhaps, in some very sequestered spots and unimportant edifices, it continued to be practised ten or fifteen years later. Certain it is that, after the



BALL FLOWER OF THREE LEAVES PECULIAR TO THE
DECORATED OR OURVILINEAR PERIOD.

BALL FLOWER OF FOUR LEAVES.



BALL FLOWERS AS THEY APPEAR UP THE ANGLES OF THE
TOWER OF CANONS ASHBY PRIORY CHURCH.

reign of Richard the Second no trace of the Decorated style is to be met with. It has been called Decorated from the profusion of ornament which characterizes the larger and more important examples of it. In the Early English style, the ornamental detail is confined to the arch mouldings and capitals of the columns; but in this the walls are decorated in various ways, and when they are not, the windows are usually very large, divided by mullions into many lights, and the upper part of them filled with tracery formed by curved or flowing lines. It is, therefore, by the windows that this style may be, with the greatest certainty, always plainly distinguished from the preceding. In small churches of the Decorated period, in its purity, windows of two or three lights are common, and the ordinary tracery in those cases is one or three quatrefoils; this is the case with the windows of many of the parish churches in this neighbourhood, for example, at Brampton, Harleston, and Brington. In the church of St. Giles, in this town, this tracery is to be seen in the small windows of two lights, and in the great east window of five lights, which is not very usual in windows of that size, nor is the effect so good. But of all the windows possessing this kind of tracery, those at Harleston deserve particular notice (Plate VIII.); they are of peculiarly graceful proportions, of three lights each, and, therefore, have three whole quatrefoils

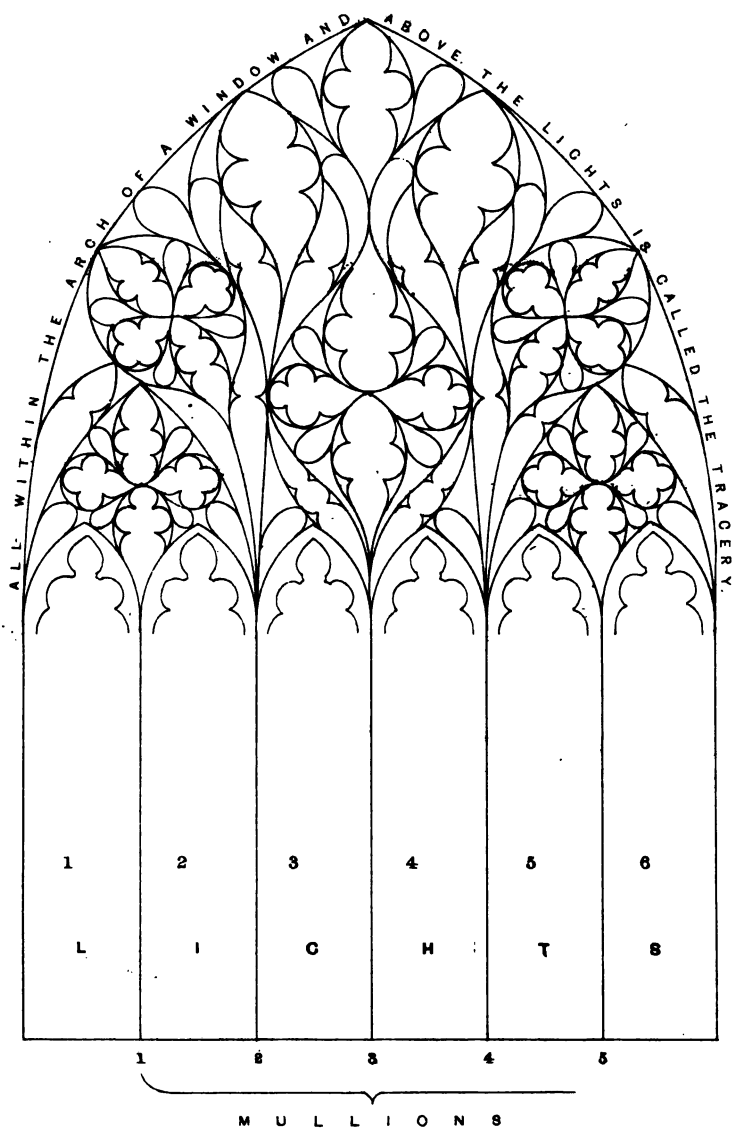
for tracery ; but as these do not quite fill up the whole space allotted for the tracery, portions of others are introduced, and the lines within which the quatrefoils are worked are most elegantly flowing. The mouldings also of the mullions and tracery are particularly good, and well executed. The body of the church at Harleston (*i. e.* the nave and its aisles), is, for the size of it, as perfect an example of the Decorated style, in its simplest attire, as can be mentioned in this, or, perhaps, any other neighbourhood ; its proportions are particularly good, and it is unusually uniform. The tower is Early English, as is also the chancel, though both late in the period. The former remains externally very much in its original state, but it has been roughly and fearfully handled within. The latter has fared worse still, both internally and externally. The date of this church is well ascertained from the tomb of the rector, Richard de Hette, who built the chancel, and was, probably, the architect both of that and of the church. Richard de Hette became rector in the year 1292, and continued rector till the year 1334, according to some authorities ; but it may be questioned whether the date on his gravestone does not refer to his death, rather than to the erection of the church, which date is 1325. It is stated in the inscription, that the chancel was built entirely by him, and the church with his assistance. The transition state of Early English to

Decorated, which was the style of the chancel originally, agrees very well with the beginning of his incumbency ; but the windows, and all above the windows, of the aisles, as well as the pillars and arches of the nave, are of pure Decorated character, shewing rather an advanced state of the style. It is certain, therefore, that the old (probably Norman) nave remained for several years after the rebuilding of the chancel, and that, when sufficient means were raised, the rebuilding of the present nave and aisles was commenced, and although 1325 is early for the completion, it is a possible date ; if, however, that date refers to the death of the rector, the work may be dated ten or fifteen years later, without taking from him the merit of having been a powerful benefactor to it. The former, however, all things considered, is the more probable supposition.

The tower of All Saints church, in this town, is of this period : in its composition it is not unlike the west end of the domestic part of the hospital of St. John, not far from it, which is another example of pure Decorated, as well as the east end of its chapel, which has a window of three lights, and good flowing tracery. The circular window, in the gable of the west end, is much and deservedly admired for the beauty of its design and excellence of its execution : and yet, till within these last few years, it was concealed behind a smooth coat of plaster, which, when it was done,

must have been thought a far more agreeable sight, however incredible it may now seem. In Castle Ashby church are some windows of good Decorated character. The chancel of Cotterstock church is of this period, and the tracery of the windows is very good. The same may be said of the chancel at Crick. The church of Finedon is nearly all of Decorated architecture, and all remarkably good. The chancel of East Haddon has some Decorated windows. The church at Higham Ferrars has some good windows of the same style. There is a good Decorated door into the vestry at Kislingbury, and a fine east window of the same character. The church at Oundle has some good windows of this date; the same may be said of the churches of Ringstead, Rowell, Rushden, Sudborough, Thrapston, Tichmarsh, Wellingborough and Wilby.

The short period during which this style prevailed in its purity, may account very well for the fact that there is no church that exhibits an entire example of it. The greatest work in this style is the cathedral of Exeter, which, though it has some Norman, Early English, and other portions, is mainly an example of Decorated Architecture; the tracery in the windows is extremely elegant, and there is a great variety of it. The nave of York Minster, with its great west window; the stone portion of the lantern, and three compartments to the east of it, in Ely Cathedral, the Lady



PLAN OF THE TRACERY
OF THE WEST WINDOW OF SNETTISHAM CHURCH, NORFOLK.

Chapel there, the choir of Lichfield, and much of the church of St. Mary Redcliff in Bristol, are also magnificent examples of this style in its purity. Many of the Cathedrals possess very beautiful windows in this style. The great east windows of Carlisle and Ripon, and the south window of the transept of Chichester, are extremely fine. A single window of great merit is sometimes to be found in parish churches in this style ; perhaps there is no window anywhere that exceeds in the quantity, intricacy, and elegance of its tracery, the west window of Snettisham church in Norfolk, the design of which, but not the mouldings, is given in Plate IX.⁴

Large round windows are peculiar to this style. The best example of one in England, is in the south front of the greater transept of Lincoln Cathedral, but it is very inferior to the round windows of France, where they are very magnificent, and are much more frequently met with than in this country.

The vaulting of this style differs from that of the preceding in the increased number of ribs, both large and small, forming a sort of tracery on the groining. Projecting stones, called bosses, are placed at all the intersections of the ribs, and are often very beautifully carved. Some of these roofs are not so elaborate as others ; Exeter Cathedral is a graceful example of the plainer kind, and the nave of York Minster of the richer description. The parapets of this period are

⁴ Appendix (D).

usually pierced, and sometimes embattled also, as in the case of the nave of York, which is a very fine example of a pierced battlement.

There is an ornament almost as peculiar to this style as the toothed or open four-leaved flower ornament is to the Early English; it is a round bud of three or four leaves, which are opened just enough to show a ball in the centre. (Plate VIII.) This ornament is called the ball-flower, and a series of them is usually placed in a hollow moulding, at the distance of a few inches from each other, which has a very pleasing effect. This ornament seems to answer very well to the knops of the Temple; knop being an old English word for bud. The central tower of Hereford Cathedral, and the three compartments of the choir at Ely, already mentioned, have a profusion of this ornament. There is also a double row of them at the angles of the tower of Canons Ashby church, in this county. (Plate VIII.) The open four-leaved flower is also used in this style, but not as in the Early English in a continued chain, but at intervals, as in the case of the ball-flower. The leaves both of the oak and the vine, and various flowers copied from nature, and beautifully and correctly executed, were also used among the ornaments of this style, as at Melrose Abbey, described by Sir Walter Scott in his poem entitled the Lay of the Last Minstrel, some of which was quoted in the last Lecture as a proof that

the poet entertained the same notion of the origin of the Pointed style as his friend Sir James Hall. It will not be out of place to quote other lines from the same delightful poem, in reference to the various ornaments of the Decorated style, which are still to be seen in the ruins of Melrose Abbey. The poet is leading two of the characters of the poem through the cloisters by moonlight, to the chancel, and says,

“Spreading herbs and flowrets bright
Glistened with the dew of night.
Nor herb, nor flowret glistened there,
But was carved in the cloister arches as fair.
They enter’d now the chancel tall,
The darken’d roof rose high aloof,
On pillars lofty, and light and small.
The keystone that lock’d each ribbed aisle
Was a fleur-de-lis or a quatre-foil,
The corbels were carved grotesque and grim;
And the pillars with cluster’d shafts so trim,
With base and with capital flourished around,
Seemed bundles of lances which garlands had bound.”

This poetical comparison brings to mind an objection which has been raised in times when the principles of the Pointed style were not so well understood as they now are, an objection against the style itself, as being opposed to the principles of Classical Architecture, for which the greatest admiration was at the same time affected. It was often contemptuously said, here we have ponderous stone vaultings supported by nothing more substantial to all appearance than a bundle of

sticks. True it is that a roof of stone must be in reality a considerable weight, too heavy for any number of apparently slender sticks to support; but it need not appear so, and the most massive piers and walls may have worked upon their surface a single shaft or a cluster of shafts, and still be in reality as massive as ever, and as well able to support their destined weight. And yet it is also true that when massive piers and walls are carved into the appearance of slender shafts, those shafts ought still to appear equal to the weight which they affect to support; and is it not so in the vaultings of this and the subsequent style? When seen from the pavement of a lofty church, the vaulting, with its intersecting ribs and carved bosses, however heavy in reality, appears nothing more than an ornamented net drawn over a light frame of wicker work, which the shafts are fully equal to sustain. "How beautifully harmonious is this whole interior," exclaims a late writer in speaking of a church in this style in the south-west of France. "The vaulted roof," he continues, "seems to descend upon the side walls with all the lightness and gentleness, with all the grace and repose of a snow flake on a flower."

Although the churches already mentioned, and small portions of many others, were executed in this style, yet, as was observed before, it prevailed for so short a period unmixed with features of the preceding and

subsequent styles, that no whole edifice of any great importance was erected in it. In this period, there is no parallel to Salisbury Cathedral in the preceding period. It is plain, however, from the examples which have been adduced of the Decorated style, that the architects were not inferior to those of the previous age, that they were capable of producing the grandest designs, and only lacked the opportunity of executing them. Those portions of York Minster which belong to this period, were the works of William de Melton, and John Throsebey, archbishops of York; those of Ely Cathedral were erected by Alan de Walsingham, sacrist, and John Hotham, Bishop of Ely, while the chief merit of the design of Exeter Cathedral is due to John Grandison, Bishop of that See.

As was before observed, this style is chiefly distinguished by the tracery of its windows, and although in the larger works it is adorned with foliage, niches, and sculptured bosses and brackets, yet these may be left out, and are not seen in the less important works of the same period; but the windows have always the same sort of tracery though scarcely any two will be found alike, there is an almost endless variety of pattern, but it is all formed with curved or flowing lines; this being the case, *quære* whether it would not be better to designate this style by the word curvilinear, for if any one style of Pointed Architecture can

be called Decorated with more propriety than another, it is the next or last of the three, for which, however, another name has been given with still less propriety and meaning. That name is *Perpendicular*.

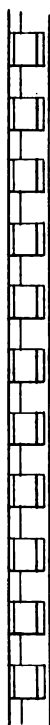
This latest style of Pointed Architecture used to be called Florid, to distinguish it from the Decorated, as the word florid expressed an exuberance of decoration for which this last style of Pointed Architecture is so remarkable. But this exuberance is not always to be found in works of this period; in the larger and more important works it is, but not in others; but the tracery in the windows is always of one kind, and formed principally of straight lines; the dividing mullions, instead of branching off to the right and left, are continued straight up to the arched top of the window; the straight part of the window is often divided into two or more parts by horizontal members, called transoms, and short straight horizontal lines are, also, continually introduced among the tracery. It is, therefore, by the windows, that this style also may be always known from the preceding, as that is from the Early English, (Plate X.) and all the panelling on the walls, a species of ornament peculiar to this style, is composed in the same manner, so that it may be asked whether the word rectilinear might not be applied to it with more propriety than the word perpendicular. This latter designation, when

it was first proposed, and began to be adopted, gave great offence to a certain learned antiquary and amateur architect, who, when he heard it, asked what it meant, observing, at the same time, that he hoped all architecture was perpendicular, if it were not, it would soon disappear altogether. He could never be persuaded to adopt the term himself, though in defiance of his opposition, it gained ground, was at length universally adopted, and this third and last style of Pointed Architecture is still known by no other name. The same worthy person, for indeed he was in every sense so, had no objection to call all Pointed Architecture by the general name of Gothic, a term which is now happily almost unknown, and in these Lectures particular care has been taken to avoid the use of it. It may be proper to observe in this place, that the tracery of flowing lines was never disused in France; it is there called flamboyant, from the brilliant effect of it, and was continued till the revived Italian drove every trace of Pointed Architecture from that country. In the south front, however, of the transept of Beauvais Cathedral, which may indeed be called a blaze of architectural detail, some straight lines are introduced in the ornamental panelling, but none in the windows. This transept was finished about the year 1510, when the style called Perpendicular in England had been perfected and established for more

than a century. In the windows of the north aisle of St. Giles's church in this town, there is some indication of transition from curvilinear to rectilinear, from Decorated to Perpendicular. At first sight, and to an unpractised eye, they appear to be exactly like the windows of the south aisle, in which the tracery is entirely curvilinear; but, on a closer inspection, there will be seen a straight line running up each side of the 'quatrefoil, quite into the arch-head of the window. In the great east window of York Minster, 76 feet 9 inches high, and 30 feet 9 inches wide, (Plate X.) the largest and most superb window in England, may be seen some curved lines in the tracery, though it is principally formed with straight lines, and decidedly belongs to the last period of Pointed Architecture. This style had a longer duration than any that preceded it; it prevailed in its unmixed state nearly 180 years, that is to say, from about the beginning of the reign of Richard II. to the commencement of the reign of Elizabeth. I say prevailed, because, although late in the reign of Henry VIII., there are some examples of Pointed Architecture mixed with strong indications of a desire to revive the Italian, yet these are very rare, and confined principally to chantry chapels and monuments.

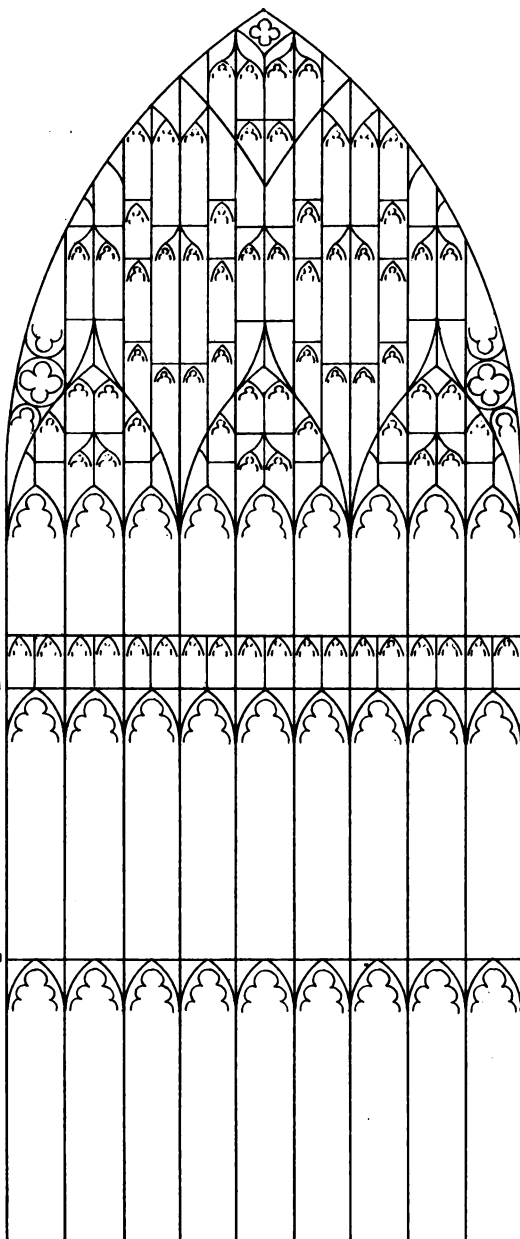
Besides the rectilinear composition of the tracery and panelling of this style, another peculiarity of

THE SMALL EMBATTLED WORK ON TRANSOMS AND BRACKETS, PECULIAR TO THE PERPENDICULAR OR RECTILINEAR PERIOD OF POINTED ARCHITECTURE.



TRANSOM

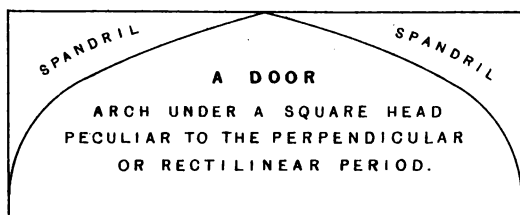
TRANSOM



FORM OF YORK CATHEDRAL EAST WINDOW.



ONE VARIETY OF THE TUDOR FLOWER PECULIAR TO THE PERPENDICULAR OR RECTILINEAR PERIOD.



SPANDRIL

SPANDRIL

A DOOR

ARCH UNDER A SQUARE HEAD
PECULIAR TO THE PERPENDICULAR
OR RECTILINEAR PERIOD.



it is the square head over the pointed arches of the doors (Plate X.), at least of the principal doors, for many small doors will be found without it. Square-headed windows are to be met with not only in this style, but even in the one preceding, and then, of course, with curvilinear tracery; and in the Early English style, though late in the period, there is to be seen in the parish church of Wootton, near this town, a square head over two lancet windows close together; *i. e.*, a dripstone of this form, the mouldings of which prove it to be of the same date with the windows. But these are all of rare occurrence, and especially the last, and cannot be said to belong to the styles in which they are so seldom found.

But to return to the Perpendicular, or Rectilinear style, another peculiarity of it is, the Tudor flower (Plate X.), as it is called, from having first made its appearance at the commencement of the reign of that family. A continued series of these flowers forms frequently a beautiful finish along the tops of monuments and chantry chapels of this period; a very rich example of it is to be seen on the monument of Sir John Spencer, Knt., who died in 1522, in the chapel of that family, adjoining the chancel of Brington church. Another peculiarity is, small embattled work upon the transoms of windows, and upon the tops of brackets. (Plate X.) Cornices with angels worked upon them,

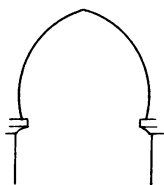
bearing shields, instruments of music, and of the passion of our Lord—the cross, nails, crown of thorns, scourge, and spear—are also peculiar to this style. Battlements, plain and pierced, are more common than parapets, though these last continued to be used sometimes, and were then always panelled. There is a beautiful example of this in the Beauchamp chapel at Warwick. The roofs of parish churches in this style are very commonly of ornamented wood-work, and nearly flat, disposed in square panels formed by ribs crossing each other at right angles, and at every intersection some ornament is placed, usually a shield or a flower. In the aisles they are often sloped, and sometimes coved. In Lincolnshire, Cambridgeshire, and Norfolk, the churches are justly celebrated for this kind of roof. At March, in the Isle of Ely, there is a most superb timber roof in the nave of the church, having three rows of angels with expanded wings, and whole lengths, on each side. The stone roofs of this period have a multiplicity of ribs, which increased continually, till in the later roofs the whole together assumed the appearance of net-work. The roof of the choir of Gloucester cathedral is a most superb example of intricate and complicated tracery on vaulting. But there is yet another kind of roof entirely belonging to this style, and which, from its form, has been called fan tracery. The cloisters at Gloucester, finished in

the year 1400, furnish a most elegant, and perhaps the earliest example of this kind of roof in England. After these, in order of merit, come the roofs of King's College chapel at Cambridge, the eastern addition to Peterborough Cathedral, the aisles of St. George's Chapel at Windsor, the Abbey Church at Bath, Henry the Seventh's Chapel at Westminster, the Divinity Schools at Oxford, and the choir of the Cathedral there; though it should be mentioned, at the same time, that these three last exhibit another feature quite peculiar to this style, *viz.*, pendants which drop down from the roof as low as the springing of the fan tracery. In the instance of Henry the Seventh's Chapel, the principal ribs are richly feathered, resembling somewhat the free tracery so common in France, dropping from the principal arch mouldings of doors, like a deep edging of lace. There is another peculiarity in this style which can never be mistaken, the four-centred arch, though this does not often occur till towards the middle of the period; other arches are to be found in this style, but the four-centred is the one most commonly used in large buildings, and for all the principal arches of them, and was never known in buildings of a previous age. The four-centred arch is at once decisive of the date of a window, or a door, or any other arch of a building in which it is placed.

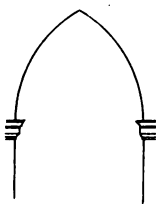
Nothing has yet been said particularly concerning

the various forms of the Pointed Arch, the subject has indeed been purposely reserved till now, that all the forms might be spoken of at once without drawing the attention to anything peculiar to the latest style of Pointed Architecture till that style was brought before the student in its due course. It has been asserted that nothing can be determined as to the style of a building from the form of its arches, an opinion formed with more haste than judgment, and which must be received with some qualification. It has also been asserted at the same time, that the arch mouldings are the only safe criterion, and certain it is that when the arch will not decide the question, the mouldings will. In Pointed Architecture there are five principal sorts of arches (Plate XI.); the Lancet; the Equilateral or perfect arch, as it is sometimes called, struck from two centres; the Drop arch, more or less depressed; the Ogee; and the Four-centred arch, called also the Tudor arch, for the reason before given in speaking of the Tudor flower. There are modifications also of these, which it would be tedious to mention, and a little observation will soon make the student familiar with them. As to the Horse-shoe arch, it is so exceedingly rare, and assumes that form in so slight a degree, that it cannot with strict propriety be said to belong to the Pointed Architecture of this country, any more than to the Norman. The window arches of the Early

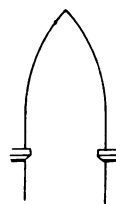
VARIOUS FORMS OF POINTED ARCH AND OF SPIRES.



Horse Shoe Arch
Pointed.



Equilateral
Arch.

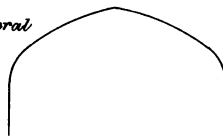


Lancet Arch
Stilted.



Depressed Arch.

*NB. Some appear equilateral
when not quite so.*



Tudor Arch.



Oxford Cathedral
Early English.



St. Mary's
Stamford.
Improved D^o



St. Mary's
Oxford.
Decorated.



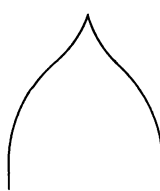
Kings Sutton
Northamptonshire.
Perpendicular.



Ogee Arch
Depressed.



Acutely
Pointed



Common
Ogee Arch.

English period are generally lancet, the door and large arches are generally equilateral, though sometimes lancet also, the monumental arches of that period are often very much depressed and obtusely pointed, but still very distinguishable from the four-centred or Tudor arch, and as the latter is never seen in the former, so the former is never seen in the latter style. The equilateral arch is more constantly found in the Decorated than in either of the other styles: yet it is not universally so, for ogee arches, as in the case of the beautiful windows of Harleston church, acute arches, drop arches, and depressed arches are also used, but never the four-centred arch. In the last, or Perpendicular style, although almost every sort of arch will be found in niches and panelling, yet, as was observed before, the four-centred arch is the one most used for doors, windows, and other principal arches of large buildings. The east and west windows, and the windows of the side chapels of King's College Chapel in Cambridge, are four-centred, while all the other windows and the principal door arches are equilateral. The most important examples of this last period of Pointed Architecture to be found in the kingdom, the most superb, perfect, and unmixed, are, St. George's Chapel at Windsor, King's College Chapel at Cambridge, and Henry the Seventh's Chapel at Westminster. Large portions of other fabrics have been rebuilt in the most magnificent manner in

this style ; for instance, the nave and central tower of Canterbury Cathedral, the nave of Winchester, though that has rather been cased in this style over the old Norman work, than rebuilt in it ; the west front, central tower, choir, and Lady Chapel of Gloucester Cathedral, as well as the cloisters, already mentioned in speaking of fan tracery, and the beautiful addition at the east end of Peterborough Cathedral, before spoken of on the same account. There are many less important and less magnificent, but not less beautiful, pure and perfect examples of this style, to be met with in parish churches, not only windows and portions, but whole churches. Indeed, perhaps more than half the church windows in the kingdom are in this style, and most of them inserted in buildings of a much earlier date ; nor is it at all to be wondered at, when the length of time this style was in use is considered, together with the continual thirst for novelty. In this county and neighbourhood are some very pure and beautiful examples of whole churches in this style ; for example, Kettering, the tower and spire of which are remarkably well-proportioned, elegant in design, and charmingly executed in stone, which preserves all the ornamented detail in its original sharpness and perfection. This tower and spire deserve minute attention. Lowick church is wholly in this style, and very good ; but the tower of four stages, crowned with an octagonal

lantern connected with the pinnacles of the tower by flying buttresses, cannot be too much commended. Its composition, proportions, ornamental detail, and execution, are all admirable. It is rich, but has not the fault, too common in this style, of being overloaded with ornament. Islip church is small, but very beautiful. Its tower and crocketed spire are of elegant design and well executed; the same may be said of the church itself, which, though late in the style, is quite pure, and very good. The church of King's Sutton is another beautiful example of this style, and the spire justly celebrated for its peculiar gracefulness. St. Martin's church, in the town of Stamford, is in this county, and is a good example of this style towards the close of it; the piers and arches are remarkably light and lofty. Later still, but far more beautiful, is the parish church of Whiston in this neighbourhood. This church will well repay the lover of Pointed Architecture for the trouble of a journey, of almost any length, to examine it. It consists of a nave with lofty and light pillars, and four centred arches, having their spandrels richly panelled, north and south aisles with windows containing the best tracery of the period; a lofty and finely proportioned tower with buttresses and pinnacles, and the grouping of the whole is quite charming. Fotheringhay church, which was never finished, is nevertheless, as far as it goes, entirely in

this style. It has only the nave and west tower; the arch, intended to be one of communication with a chancel, is walled up. The proportions and details are excellent; the interior is lofty, light, and spacious; the mouldings of the pillars and arches very good. Externally it has flying buttresses, and the tower is crowned with a fine octagonal lantern, the whole of good design and execution. Those churches in this county which have any considerable portions in this style, are, first, Oundle, where the tower and spire (little if at all inferior to those of the Kettering church), the south porch, and part of the transept, are so. The tower and spire of Thrapston church. Some windows and part of the tower, and all the spire of Higham Ferrars church. The tower of Tichmarsh church, which is remarkably rich and good in every part. There is a large portion of Wellingborough church in this style, good both in composition and execution. The tower of All Saints church at Aldwinkle is very good, both in design and execution, and deserves particular attention for the intricacy and beauty of its mouldings, and its simple and graceful outline. The chancel and adjoining chapel of the Spencer family at Brington are in this style, late, but pure, and remarkably plain for the period, there are also windows in this style, one inserted in the tower with a door of later date still under it, and two in the south aisle, one at the west,

and the other at the east end of it. The clerestory windows are very late in the style, but as to windows, as was before observed, there is scarcely a church any where to be seen, of whatever date, as to walls, piers, and arches, that has not a window or two of this style. The examples in this town are the great south window in St. Giles's church; some windows in a chapel on the north side,—perhaps the chapel itself, and certainly the upper story of the tower. The great east window of St. Sepulchre's church, as well as the west window in the tower, indeed, the tower itself, and spire upon it, are early in this style; some of the windows in the north aisle of St. Peter's church, and the upper story of that tower also.

The names of many architects, which this long period has produced, have been handed down to us. At the head of all should be mentioned the far famed William of Wykeham, Bishop of Winchester, not only because he lived at the commencement of the period, and has the merit of perfecting the style, but on account of those magnificent examples of it at Winchester and Oxford, the offspring of his munificence and his skill. He died in 1404; the venerable Wicliff alludes to his skill in building castles also. William of Waynfleet, Bishop of the same see, founder of Magdalene College, Oxford, of which he was the architect; he also built Eton College, the altar

screen and his own chantry chapel in Winchester Cathedral: he died in 1436. Henry Chichele, Archbishop of Canterbury, a native of Higham Ferrars, and for ten years rector of Brington, in this county, was his own architect for the two colleges founded by him, the one at Oxford, and the other in his native town; of which, though suppressed at the dissolution of religious houses, the gateway and some other portions still remain: he died in 1443. John Carpenter, Bishop of Worcester, built the University church at Oxford, and died in 1476. Nicholas Cloos, Bishop of Lichfield, has the merit of the design of King's College Chapel in Cambridge; he died in 1453. Richard Beauchamp, Bishop of Salisbury, was master and surveyor of the works carried on at Windsor while he was Dean of St. George's Chapel; and a chantry chapel in Salisbury Cathedral was built by him; he died in 1482. John Allcock, Bishop of Ely, was the architect of his own most beautiful chapel in the Cathedral there, and of Jesus College founded by him at Cambridge; he is said, also, to have given the design for the University church there. He was comptroller of the royal buildings at Windsor Castle, and rebuilt the palaces, and many collegiate and parish churches of the sees of Rochester, Worcester and Ely, in which he successively sat as Bishop; he died in 1500. Oliver King, Bishop of Bath and Wells, rebuilt the abbey church at Bath,

and died in 1504. Sir Reginald Bray, Knt., was also a great architect in this period, he furnished the designs for the royal chapels both at Windsor and Westminster, and died in 1503.

Some remarks upon the subject of Spires should now be made: this matter has been postponed till now, because, as there are spires peculiar to each style of Pointed Architecture which it may be desirable to compare one with another, some knowledge of the characteristic features of each style should first be had. The origin of spires seems to be the high-pitched conical roofs of Norman towers, turrets, and pinnacles. The Early English spire (Plate XI.), is, as might, therefore, be expected (at least the earliest specimens are), short, and coinciding at the base with the top of the tower; *i. e.*, four of the sides rest upon the four sides of the tower, and the other four upon shoulders raised at the four corners. Late in the period a great improvement in spire-work is observable, but still it was reserved for the architects of the next period to bring to perfection this most beautiful addition to our churches. No country in the world can vie with our own in this graceful feature of Pointed Architecture. The few that are to be found in other countries are either very short, or composed of a succession of towers, set one upon another and diminishing in breadth as they rise, which though the effect at a distance is spiral, yet it

cannot be called spire-work. The spire of Strasburg is of this kind, very short, extremely complicated in construction, and more wonderful than pleasing. The spire of Freyberg in Germany, is lofty and spiral in construction, but being perforated from the base to its summit, looks too much like basket-work to have a good architectural effect. The Cathedral at Antwerp promises a spire, when seen from a distance, but on a nearer inspection, it is found to be a tower diminished by degrees to within a few feet of the top, where a short spire crowns the whole. The spires upon the towers of the west end of the Cathedral of Burgos, in Spain, are short and perforated throughout. In vain will the Continent be searched for anything like Salisbury, Coventry, Chichester, and Norwich spires. The spires of the Decorated and last period of Pointed Architecture, differ in nothing but their ornamental details, which, of course, partake of the character of the styles to which they respectively belong. But the spires of both these periods are set within the tower, and have often a cluster of pinnacles around their bases. In the construction of the loftiest spires, it is said that the sides gradually cease to converge towards the top, and when within a few feet of the finial which crowns the whole, are absolutely parallel. The effect of this from below is to make the whole appear spiral to the very top, and so to produce that extreme gracefulness of form, for which the

spires of England are so justly renowned ; were it not for this they would appear to run too soon to a point, and the point itself would appear too sharp, which is the effect complained of in the example of the modern spire of the church in Langham Place in London, where the effect of perspective upwards has not been thus nicely calculated. Its having no finial of any kind is also a great architectural defect.

Having now brought down the history of Ecclesiastical Architecture in England from the earliest times to the perfection of the last style of Pointed Architecture, it is time to redeem the pledge given in the first Lecture, concerning certain effects upon the mind produced by a certain kind of Architecture. Those effects were stated to be awe, and a disposition to meditation and prayer ; the Architecture which produces them is the Pointed, from the earliest to the latest period of its existence in purity, of the truth of which assertion the following examples will be sufficient proof. To begin with the divine Milton, whose political and religious opinions were not favourable to Cathedral churches nor Cathedral service, and yet he owns the effect of both upon himself to be exactly of this kind in his *Penseroso*, thus :

“ But let my due feet never fail
To tread the studious cloister pale,
And love the high embowed roof,
With antic pillars massy proof,

And storied windows richly dight,
Casting a dim religious light.
There let the pealing organ blow,
To the full-voiced choir below,
In service high, and anthems clear,
As may with sweetness through mine ear
Dissolve me into ecstasies,
And bring all Heaven before mine eyes.

That Sir Walter Scott was impressed in the same way by the same architecture, may be gathered from what has been already quoted from his poems, and many more passages might be adduced to the same effect. Mr. George Borrow, in his delightful book, entitled the Bible in Spain, acknowledges himself to have been impressed in like manner by the churches of that country. In speaking of the Cathedral of Compostella, a magnificent edifice of Pointed Architecture, he says, "it is calculated in every respect to excite awe and admiration, indeed, it is almost impossible to walk its long, dusky aisles, and entertain a doubt that we are treading the floor of a house in which God delighteth to dwell;" he speaks of the worship and worshipers in connection with this passage, and no doubt those circumstances did increase the effect, but were not the sole cause of it. In speaking of the Cathedral at Seville, another and still more imposing edifice of the same style, the same author observes, "It is utterly impossible to wander through the long aisles, and to raise one's eye to the richly

inlaid roof, supported by colossal pillars, without experiencing sensations of sacred awe and deep astonishment," and with Milton he acknowledges the light dimmed by the stained glass windows to increase the solemnity of the effect. Having been once witness to the effect which the first entrance into King's College Chapel had upon a person who was very slow to allow much merit to things at Cambridge, and had some distaste to buildings in which cathedral service is performed, the anecdote is here introduced, as forming an instance in point as complete as could be desired. The service was not going on, the chapel was quite empty before we entered, and when the verger had closed the door, we were the only persons within its walls. He looked around him, said nothing for some time, but remained wrapped, (as could well be discerned,) in silent admiration, when at length he broke silence, it was to pronounce these words, "it is fit for angels to worship in." It is scarcely necessary to add that he was a man of a highly cultivated and refined mind, for only such a one is able to appreciate duly the grandest works of art. Some such effect, however, these magnificent temples will have upon persons of the most uncultivated minds, though they, on that account, may not be able to analyze or describe it.⁵ This very effect was probably the principal reason which led to the destruction of so much exquisite carving,

⁵ Appendix (E).

both in wood and stone, and so much stained glass, and at length to the desecrating and abandoning to the birds of the air, and the beasts of the field, the most sublime of our Cathedral churches by the fanatics of Cromwell's days. This observation has anticipated a part of the subject; but it is proper to mention in this place, that the effect thus produced, upon the mind by these solemn temples, was supposed to have something idolatrous in its nature, that is, to dispose the mind to reverence the building, rather than Him for whose worship it was alone erected, and all its admirable fitness for the purpose was regarded as a positive hindrance to devotion; but surely nothing of the kind need have been feared, since at the Reformation everything that was inconsistent with the purity of our holy religion, had been carefully removed, which was principally furniture of various kinds; and as to the ornamental detail incorporated with the buildings themselves, nothing remained which could reasonably give offence, nothing but such things or the like of them, as had previously appeared in the Temple of God at Jerusalem by his own direction, *viz.* lily-work, knops, open flowers and angels or cherubim.⁶

All that now remains to be told of the history of Church Architecture in this kingdom will raise scarcely any other feeling than regret. At the dissolution of religious houses, many magnificent abbey, priory, and

⁶ Appendix (F).

collegiate churches were taken down and sold for the materials, and the ruins of some still remain to attest their former magnificence. This destruction was almost a necessary consequence of that dissolution, at least in every instance where the locality was lonely ; but some of them in towns were spared, and became Cathedral churches, and others, or portions of them, having been previously parochial as well as monastic, were preserved as parish churches. The Reformation, which followed hard upon the Dissolution, did no mischief to religious edifices. The Reformers were grave, thoughtful, pious men, full of sound wisdom and discretion, able to distinguish good architecture from wrong doctrine, and, therefore, while they abandoned the errors, gladly retained the majestic fabrics of the church, in order to carry on within them a purer and more edifying service. About the same time Pointed Architecture began to decline, which some have attributed to the rise and progress of Protestantism ; but the Reformation will be acquitted of all blame in this matter, when it is remembered that Italy is the country in which this style of architecture never at any time flourished, and that it was the first to abandon it.⁷ The true cause of its decline seems to be, that the mind had reached its utmost limit of invention in this style, ornament was heaped upon ornament, till at length it

⁷ Appendix (G).

became nothing more than a fatiguing repetition of the same forms. The architects of that age never seem to have once thought of retracing their steps; but as love of novelty had driven their predecessors from one style to another, and themselves till they could proceed no further in this direction, they ardently desired something entirely new. This produced at first a very curious mixture of some of the old forms with Italian or Roman detail; a perfect example of this is seen in Bishop West's chapel, (who died in 1534,) in Ely Cathedral; the next step was to abandon altogether the pointed arch and return to the semicircular, then a sort of obelisk was placed on each side of the arch, and heavy pendants dropped down from the crown of it, next came small pillars, bearing some rude resemblance to Ionic, Corinthian, or Composite, several placed near together, and often supporting nothing. A valuable series of these attempts to revive the Roman architecture is formed by the Spencer monuments at Brington, in the latest of them to the memory of the second Baron Spencer of Wormleighton, in the reign of Charles the First, the revived style is nearly perfected. In the time of Elizabeth it was so far from being the case, that the architecture of her reign has obtained the name of Elizabethan, being neither Pointed nor perfectly Revived Italian. Fortunately few churches were rebuilt in her reign, or in that of her successor,

for though the style of those periods was suitable enough for palaces, it is not so for churches. Windows of this style, however, have often been inserted in churches, and always with bad effect. The body of the church at Rockingham has been rebuilt in this style. It is a lofty, wide, and oblong room, with a flat ceiling. The windows are large, and divided into many small lights by heavy stone mullions and transoms. It has lately been fitted up with open seats throughout, which has a much better effect than the old pewing. In the reign of Charles I. no church of any importance was erected, but windows have been inserted in them not very unlike those of the former reigns, and of course with no better success.

With the Rebellion the work of destruction began,⁸ and was carried on with relentless fury during that dismal period, so that the piteous lamentation in the seventy-fourth Psalm, over the desecration and partial destruction of the Temple at Jerusalem, is but too applicable; "He that hewed timber afore out of the thick trees was known to bring it to an excellent work, but now they break down all the carved work thereof with axes and hammers." More havoc was committed at Lichfield than at any other place in England, when, as Sir Walter Scott says in his poem of Marmion,

Fanatic Brooke
The fair Cathedral stormed and took.

⁸ Appendix (H).

During the Commonwealth, the Cathedral churches were so profaned and deserted that time and neglect would soon have completed the work of destruction, had it not been for that happy event which we this day commemorate—the Restoration of this church and kingdom. “The destruction of our constitution in the former,” observes the incomparable Bishop Butler, “was with zeal of such a kind, as would not have been warrantable though it had been employed in the destruction of heathenism; and the confusions, the persecuting spirit, and incredible fanaticism which grew up upon its ruins, cannot but teach sober-minded men to reverence so mild and reasonable an establishment now it is restored, for the preservation of Christianity and keeping up a sense of it amongst us, and for the instruction and guide of the ignorant; nay, were it only for guarding religion from such extravagances, especially, as these important purposes are served by it, without being hard in the least upon any.”

To return to the subject, the period of desolation did not continue long enough to cause irreparable mischief. The deserted temples were strengthened and repaired, would that it could be said perfectly restored, to what they were before the troubles began, but this, alas, could not then be, for by this time all correct knowledge of, and with it all taste for, Pointed Architecture had departed; the rage for Classical Architecture

increased, it was more and more studied, with more and more success, and at length universally adopted, not only for domestic but ecclesiastical edifices; and without perceiving or caring for the incongruity, the new style was introduced in the shape of altar screens, organ lofts, and stalls, into several of the Cathedral and other churches, where it was seen surrounded on all sides by the purest examples of the various styles of Pointed Architecture, which were not only altogether abandoned, but for which a most sovereign contempt was conceived, so that every trace of it, wherever it was possible, was obliterated, either by cutting it away, or casing it over with revived Italian detail, and had there been means sufficiently ample, no doubt every Cathedral would then have been made to look as much like a Grecian or Roman temple as possible, or taken down and rebuilt in the new style. This was the case with St. Paul's Cathedral and all the churches in London which had been destroyed by the Great Fire. It was then that Pointed Architecture was first called Gothic, in order to throw upon it the utmost derision and contempt. All Saints' church in this town was rebuilt after the fire in the new style, and the portico added under the old tower, which was at the same time crowned with a balustrade, and surmounted by a sort of stable cupola, to correspond not certainly with the tower on which it is set, but with the portico and body of the church, so that the western façade thus

composed appears not very unlike an old man in masquerade. With regard to its interior, and the interior of every other church in this style, even St. Paul's, even St. Peter's itself, it will be acknowledged on all hands that they are altogether guiltless of producing those feelings of awe and devotion for which the abandoned Gothic is so justly celebrated. St. Paul's is a noble edifice, St. Peter's is quite marvellous ; the proportions of the latter are so exceedingly just throughout, that its colossal size and vast space cannot be known but by a person's walking about it and measuring himself with some of the detail : and though both these churches are cruciform, and retain in their arrangement the plan of the largest churches of Pointed Architecture, yet even this avails them nothing, and however delighted, and however surprised, the spectator remains unaffected by any religious impression, for although the ornamental detail is in many respects of the same kind, it has not when combined with Classical Architecture, the same effect, the cherubim remind him of nothing but cupids, the fruits and flowers of earthly rather than heavenly feasts, and the whole together, of the glory of terrestrial rather than of celestial things.⁹ The parish church of Daventry was rebuilt in the Italian mode about one hundred and ten years ago, and an attempt was then made to adapt it to the construction of a spire, but without the desired

⁹ Appendix (I).

effect, as instead of a spire, it produced nothing better in appearance than a stone post rather broader at the bottom than the top. About fifty years ago, the parish church of Banbury was rebuilt in the same style, but so heavy and disproportioned in every part that the Daventry church is an elegant structure when compared with it. The great architects of the Revived Italian style, were, first Michael Angelo Buonarotti, the principal architect employed about St. Peter's church, who, perceiving that the principle of composition in Greek and Roman Architecture did not admit of any great elevation, boasted in allusion to the dome of that church, that he would outdo the ancients by suspending the Pantheon in the air, which they were only able to set upon the earth. Had he lived a little longer, St. Peter's would have had a far more superb façade than it now has. He was born in 1474, and died at Rome immensely rich in 1564. Next, Palladio, whose best works are at Venice and Vicenza, in which latter city he was born in 1518. John Thorp, supposed to be the same person with John of Padua, was employed chiefly in domestic architecture, and designed Burleigh, Holland, Longford, Audley End, and Hatfield houses. Next in order comes Inigo Jones, born in London in 1572; he spent much of his time in Italy: he was employed to repair old St. Paul's, which he did by casing the walls with Italian work, and placing urns

upon the buttresses: he also added an Italian portico to the old west front: for these works he cannot be commended by the lovers of Pointed Architecture, but they no longer remain to offend, any more than the Grecian screen which he erected in Winchester Cathedral: but who does not admire his noble front of Whitehall Palace? He died in 1651. Sir Christopher Wren, born in 1632, the great architect of St. Paul's Cathedral and many other churches in London and elsewhere. St. Paul's was begun in 1675, and finished in 1710, and Sir Christopher died in 1723. His towers of Westminster Abbey manifest either great contempt for, or great ignorance of, Pointed Architecture, that he either would not or could not compose correctly in that style, which nearly all through the eighteenth century continued to be neglected and despised; and by the few instances of attempts at imitation, it is clearly seen that it was not understood, witness the Gothic of Strawberry Hill, and the so-called Gothic Temple in the far-famed gardens of Stowe. In the topographical books of that age, and later still on the Continent, in speaking of the most superb Cathedrals of Pointed Architecture, the expression in attributing any merit to them is always this, the edifice, *although* Gothic, is a fine structure, as if it were scarcely possible, and therefore very astonishing, that any building in that style of architecture could be in any respect good or

commendable. How great then must be the real merit of that style which could, as it were, force itself to be admired through such a dense dark cloud of ignorance and prejudice. At the close of the last century public attention was turned towards Pointed Architecture with something like respect, which increased continually till it arrived to a great degree of admiration, and though it still was known by no other name than Gothic, that word had lost its original meaning, and became associated in the mind with everything that was majestic and beautiful. It was admired, but it was not understood, the three styles and their transitions were not discriminated, it was all Gothic, and whether Salisbury Cathedral or King's College Chapel were to be described, all that could be said was, that they were both Gothic. Among the earliest revivers of this style, the name of Wyatt occurs. In his day he was much esteemed, the public confided in him as a person of great knowledge and taste, though he was once roughly handled when he visited Oxford, by a very talented person high in authority there, who told him at a public meeting that he could draw well and shade finely, but was entirely ignorant of the principles of his art; time has proved that this was by no means an incorrect judgment, for everything he did is now a matter of deep regret. No great advance was made in the knowledge of Pointed Architecture till within the last

twenty-five years ; admiration of it was continually upon the increase, and this produced more and better imitators of it. The names of Pugin, Blore, and Rickman are the most eminent. The most remarkable feature of the present times is the *general* diffusion of knowledge and taste for this revived style. The press teems with first-rate publications upon the subject ; and where, thirty years ago, there was one person well acquainted with it, there must, as far as my own observation goes, be at least twenty at the present time. Much has been now already effected towards undoing the mischief of the antipointed architects, and restoring the churches in that style to their original appearance, and much is still in progress. To notice all the mischief which has been done to parish churches in peaceable times, with the laudable intention of improving and beautifying them, would require a volume, and would be both unnecessary and ungenerous now that the matter is so well understood, the faults alluded to so universally acknowledged, and exertions everywhere made to remedy them. The number of new churches which have been erected within the last ten years is truly astonishing, and in most, if not in all cases, either the Norman, or one or other of the styles of Pointed Architecture has been adopted. The Norman indeed but seldom, for that the Pointed is the architecture which best befits a sacred edifice seems to be a point as well established

as that the organ is the best instrument for sacred music. But much as the restoration of ancient edifices is to be commended, were it only for the sake of the arts, yet it would not be right to indulge this taste to any great extent while the need exists, not only of additional buildings, but additional pastors and teachers also of every degree.

There are two instances of revived Pointed Architecture in this town: the churches of St. Katharine and St. Andrew. St. Katharine's is first in point of time, but certainly not so in point of architectural merit; internally, it does not pretend to any architecture, nor indeed, externally, except in its west front: and it would be difficult to class that with any original work, or to say which of the styles of Pointed Architecture it most resembles: but taking it as a new variety of that architecture, the most objectionable parts of it, are two long thin pinnacles, placed at the internal angles on each side of the Gable, these stand upon nothing but a string course, and have no meaning whatever in such an absurd position. All pinnacles in original works are the continuation and termination of buttresses, where they have a good meaning and good effect; the same objection holds with regard to the pinnacles placed round the octagonal turret, which crowns the south-west tower; they should have been the continuation of thin buttresses, running up from

the base of the turret to the top of it, at each angle of it. The form of this turret, and its short spire, is not displeasing at a distance, and there is no objection to there being only one; want of uniformity is sometimes an advantage. And here it should be observed, that it is one of the peculiarities of Pointed Architecture to delight in irregularity, that a mixture of its styles is no deformity, and that it is much indebted to accidental effects, which are oftentimes more beautiful than those of design. What a piece of patchwork is St. Giles's Church in this town, and yet upon the whole how pleasing the effect! The north and south sides, and east end of St. Katharine's church, pretend to nothing, and therefore nothing need be said, except that it is much to be wished that windows of cast iron mullions and tracery may never be used again in the revived Pointed Architecture; tracery might almost be made out with the lead which holds the panes together with as much effect, an example of this, which may be called Plumber and Glazier Gothic, was once, and may perhaps still be seen in the chapel of a private house, the east window of it used to be pointed out as an exact copy in miniature of the great west window of York Minster, and so it was in outline and in colour, but in nothing else, for the form of the tracery was made out in lead, and so far from producing any effect, could scarcely be discerned at

all, but it may be the better knowledge and taste of the present day has operated to the removal of this contrivance, and something more substantial and effective has been set up in the room of it. St. Andrew's church has considerable merit, both as to its proportions and architectural detail; it is quite plain to all who have any knowledge of the subject what particular style of Pointed Architecture is imitated in this edifice. Externally it is very good; internally there is a want of substance and a paucity of mouldings, which is doubtless owing to the want of more ample means to give it the desirable solidity and richness of an original work, and not to the inability of the architect to produce both. There is a Chapel of Ease to the parish church of Guilsborough, erected at Holywell, which has more than is usual of the substance and boldness of detail of an original work, both internally and externally. This chapel imitates the Early English style. It is not, however, good in its proportions, it is both too short and too low; no expense was spared in the building, which, perhaps, accounts for its more than usual solidity and boldness. There is a small brick chapel at Daventry, lately erected in the Norman style; the tower of which has still more recently been added to it, and is a good composition. The interior is flat and meagre in the extreme, but it pretends to no architectural cha-

racter at all. The new church at Orlingbury, not yet completed internally, is built upon the old foundations, and has considerable merit; it imitates the Decorated style, is in the form of a cross, with a tower at the intersection, which, however, is too lofty for the body of the church. The large wheel-window at the east end of the chancel is good in itself, but its situation is unusual, and the effect internally not good. The poppy heads of the open seats rise far too high, and have a very unpleasant effect. The choir of Peterborough Cathedral has been within the last ten or twelve years newly fitted up with screen and stall-work correctly imitative of the Decorated style of Pointed Architecture, from the designs and under the superintendence of Mr. Blore. This is the age of imitation,¹⁰ all originality in architecture ceased with the extinction of the Pointed style, unless that strange mixture of Classical with Pointed, which prevailed in Elizabeth's days, may be called original; at any rate all that can be done now is to copy or compose from what has been done before, and, perhaps it may with truth be said, that not even the inventors themselves understood their own principles better than some of their imitators at the present day; nor is the ornamental detail of original buildings better executed than the imitations of it are at the present time, and yet with all this

¹⁰ Appendix (K).

correct knowledge and skill, there is a charm about the original works which none of the imitations as yet possess. Can this charm arise from their age and history? can it be owing to the venerable mantle of lichens, mosses, and weather stains which time has cast upon them? These circumstances may make a building more picturesque and interesting, but they cannot deceive the eye of an architect, nor draw off his attention from the building itself. One cause of the failure of all imitations to produce the charm possessed by original works, is, that the due proportion between the ornamental detail and the whole edifice is not maintained. The larger a building is, the farther the spectator must recede from it to view it as a whole, and from that point all the detail should be large enough to have its full effect. This deserves more consideration than has yet been bestowed upon it in modern times. A great deal of ornament has been well designed and executed, which, after all, has had no effect when standing at the proper distance from the building to view it, being too minute and superficial, whereas, if half the quantity, with double the size and depth, had been adopted, the effect would have been satisfactory, and much labour, time, and expense would have been saved. In modern imitations, figures which should be semicolossal, are not so large as life, and those which should be that size, are scarcely if at

all larger than a sixpenny doll. Judging from what is already executed, the new Houses of Parliament, the great national work now in progress, will not be free from this defect. In original works the case is far otherwise; the elegant belts around the spire of Salisbury Cathedral, for instance, are distinctly visible from below, notwithstanding their elevated position, and have all the effect that can be desired; and the beautiful open battlement of King's College chapel, is in just proportion to the whole building, and to the rest of the detail, and looks from below as delicate, sharp, and smooth as any of that which is necessarily always so much nearer the eye, but when the spectator ascends to the leads, and places himself close to it, he finds it gigantic, coarse, and rugged. Another grand cause of failure in imitations is a want of that substance, solidity, and massiveness, which all original works possess in an eminent degree. For this defect, no excellence of design, nor execution, can even in the least degree atone; without this substance half, or more than half, the mouldings must be omitted, and what is Pointed Architecture without its mouldings,—its full compliment of mouldings, deep and bold? Without this substance there can be but little relief from light and shade, and if architects imagine that they can produce all the effect of an original work without this substance, surely they labour under a very

great mistake. Some, perhaps, have deceived themselves and others by their own drawings; strong lines and strong shadows are easily made with a pen and pencil upon paper, indeed, the finest stroke a pen can make is distinctly visible in a drawing, and has considerable effect, and all the detail being equally near the eye will be equally effective, but the building itself will not have all the effect described upon the paper without a proportionate substance and boldness. The effect of a few bold mouldings and other details on thin walls is worse still; their thinness is thus rendered more painfully visible than when the ornaments are slight in proportion. This want of substance, however, is not always to be laid to the charge of the architects, but more frequently to their employers, who either will not, or cannot, afford the means to make the buildings more substantial. The defects here complained of are not near so glaring on the Continent as in England. There are some churches and castles on the banks of the Rhine in Revived Pointed Architecture which are nearly perfect, and a building containing public offices at Geneva lately erected in the revived Lombardic is quite satisfactory. But labour and materials are both so much cheaper in that country than in ours, that this probably accounts for the enviable superiority of their imitation architecture. Small imitation works in England are more successful than

the larger, because they have more substance in proportion to their size, and all the ornamental detail, however small, being necessarily so much nearer the eye, has so much more effect; generally all effect, both of large and small works, is confined to the exterior; scarcely any is even attempted within.

Upon the whole, then, Revived Pointed Architecture is but the shadow of its former self; it has come forth again after a disappearance of nearly three centuries, but in so flat, feeble, and wasted a form, that the original works should be preserved with the greater care, as there is reason to fear that the world will never look upon their like again. One observation more upon the original works, and the subject will be concluded. The student, if he will be well versed in the history of his own country, will be surprised and pleased to find very much of it incorporated with its Ecclesiastical Architecture. Not only the manners, customs, and costume of our forefathers, not only many important events, but comments upon them, and even religious tenets, will be found quaintly recorded in the ornamental detail of these sacred edifices. The task is now ended, and if, in the course of these Lectures, some have been added to the number of those (already great) who delight in the subject of them, if any additional interest has thus been given to walks and rides through the towns and villages of their native country,

on account of the examples of Ecclesiastical Architecture which they contain ; more than all, if any have received the smallest instruction of a religious and useful kind, the end in view has, indeed, been fully accomplished.

APPENDIX.

(A) PAGE 7.

WHEN God had fully instructed his servant Moses, concerning the form and ornaments, both of the Priestly vestments, and all the furniture of the Tabernacle, he was pleased to endue others with the ability to execute everything according to the pattern, with the most perfect exactness, and consummate skill. Two persons were particularly appointed and qualified to this end, who not only worked themselves, but directed others also, who had, perhaps, an inferior measure of the same skill imparted to them. "And the Lord spake unto Moses, saying, See, I have called by name Bezael, the son of Uri, the son of Hur, of the tribe of Judah : and I have filled him with the Spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise cunning works, to work in gold, and in silver, and in brass, and in cutting of stones, *to set them*, and in carving of timber, to work in all manner of workmanship. And I, behold, I have given with him Aholiab, the son of Ahisamach, of the tribe of Dan : and in the hearts of all that are wise-hearted I have put wisdom, that they may make all that I have commanded thee."—
EXODUS. c. xxxi. 1—6.

(B) PAGE 9.

As the Prophet Ezekiel, (Chap. xl.) makes frequent mention of arches in his vision of the model of a city, and arches with narrow windows corresponding with them, it may be inferred that these were features of Jewish Architecture. With respect to the form of the arches, nothing can be determined with certainty from the sacred text ; but as Pointed arches of unknown date but very ancient, are still to be seen in the East, it is not improbable that the Jews were acquainted with the Pointed arch, and if so, with the sublime effect of such arches also ; and then it becomes highly probable that the Porches, Galleries, and Porticos of the Temple built by Solomon, and afterwards rebuilt both by Zerubbabel and Herod, were constructed with them.

(C) PAGE 47.

Since these Lectures have been in the Press, the writer has heard a suggestion respecting the probable cause of the circular form of the church of the Holy Sepulchre at Jerusalem, which appears to him so highly satisfactory, that he cannot forbear to insert it in the Appendix of his little volume. It is well known that the most magnificent and sumptuous sepulchres of the ancient Romans were round ; those of Cecilia Metella, and of the Emperors Augustus and Hadrian, still existing, are of this form ; and it is very probable that Helena, an Empress herself, and the mother

of an Emperor, should, upon her conversion to the Christian Faith, desire to pay the utmost honour to the place pointed out to her as the very place wherein the human body of the King of kings, and Lord of lords, had lain for the predicted time and purpose. Nothing more magnificent could be devised than that which had already been adopted in the Imperial Sepulchres before mentioned, and in giving this form to a Christian church, she not only shewed her own faith in the awful events thus commemorated, but probably hoped it might be the means of leading others to the due consideration of them, and being at the same time an empty sepulchre, it might strongly remind all the worshippers not only of the death and burial, but also of the glorious resurrection and ascension of the Saviour, as well as the awful cause of the two former events, and the joyful consequences of the latter.

(D) PAGE 73.

The county of Norfolk is famous for windows of this style, although some of the churches are thatched, and have, upon the whole, a mean appearance on that account. Decorated windows are to be seen beneath these humble coverings, which would not disgrace the most superb of our Cathedral churches. Indeed, there is about the Pointed Architecture of Norfolk, an elegance and richness of design, an exquisite delicacy of the mouldings, and a finish in the execution of the whole, which is rarely, if ever, met with in other parts of England.

(E) PAGE 95.

That this effect of Pointed Architecture is not entirely owing to association of ideas is clear from hence,—that persons accustomed from their childhood to attend Divine service in churches of Revived Italian Architecture, confess that they are impressed in this manner, on first entering a church of Pointed Architecture; that they are not so impressed on entering any church, except their own, in the Revived Italian style, and that association alone gives to that particular church any degree of sacredness or solemnity in their eyes. Mr. Rickman, one of the people called Quakers, has acknowledged that Pointed Architecture is the most appropriate for sacred edifices, without assigning a reason for his opinion; grounding it, therefore, it must be supposed, on the generally admitted effect of the style itself, which has the peculiar property of producing it.

(F) PAGE 96.

Although it may be fairly urged that such ornamental detail is not required for a place of worship under the Gospel dispensation, yet it cannot be said that it is anywhere forbidden, either directly or by implication. Still less can it be said that such things have in themselves any inherent property to draw the mind to idolatry of any kind; on the contrary, it must be allowed, that if they are calculated to produce any effect at all, over and above come-

liness, or that glory and beauty which the vestments of Aaron and his sons were certainly designed to display, it must have been to draw the mind away as far as possible from the smallest approach to idolatry; since they were carved by the direction of God himself, about his own holy and beautiful house, whose desire it was to preserve his people from this sin to which all mankind are prone by nature, and to which they would not be the less so from their long residence in Egypt, and from their being still surrounded on all sides by idolatrous nations: moreover, it is worthy of remark, that, when notwithstanding all the means employed to keep them from it, they did actually fall into this horrible sin, it was not anything about the Temple that they idolized,—not even the cherubim; but they either deserted that Holy place altogether to worship images in groves and high places, or set up their idols in the Temple itself, as Manasseh did; for the furniture and ornaments of that sacred edifice had too direct a reference to the God they had forsaken, and to His holy worship, to be made subservient to the purposes of their idolatry. “For the children of Judah have done evil in my sight, saith the Lord: they have set their abominations in the house which is called by my name.”—*JER. c. vii. v. 30.*

With regard to the furniture of our places of worship; in the opinion of the writer, everything should be as substantial and good of its kind as possible,—rich, but not gaudy, plain, but not mean. The covering for the Communion-table, Reading-desk, and Pulpit, should be of the best silk velvet that can be procured, of some grave colour, dark purple or dark crimson, with fringe, lace, tassels, and embroidered emblems (if any) all of the same colour; and, with regard

to ornament, when the church is of Pointed Architecture it needs no other than that which is incorporated with the fabric itself. Painting in a variety of colour, and gilding the walls and roof, injures the solemnity of the effect. When the windows are large, and many in number, stained glass is a great improvement; but in Norman and Early English churches, ground glass with a border of coloured glass is all sufficient. If the walls are not constructed with hewn stone, a thin coat of cement should be put on them, and tinted afterwards with a wash to correspond with the colour of the stone with which the columns, and arches, and other ornamental details of the building are worked, upon the mouldings and carvings of which no wash of any kind should ever be allowed on any account whatever. If they have been mutilated, let them be repaired with stone of the same kind, and to avoid the appearance of patchwork, let the whole be scraped, and all will then be of one colour, and the effect quite satisfactory.

(G) PAGE 97.

With regard to this groundless charge, it seems rather to rebound upon those who bring it, since the granting indulgences to raise funds for the rebuilding of St. Peter's church at Rome, *in the Revived Italian style*, was one main cause of bringing about the Reformation; so that it might be said, the Christian Religion becoming so debased by most of the professors of it, as to assume somewhat the appearance of heathenism, they very naturally and appropriately returned to Heathen Architecture. It is true the Reformed Church

afterwards adopted the same style, but returned to Pointed,—which has been called by some Christian Architecture,—before that Church which first abandoned it.

(H) PAGE 99.

A century before this period, the Calvinists of France committed similar outrages upon the Cathedral churches in the Southern and Western parts of that country ; and yet it may be questioned whether many of them were not destroyed by the fortune of war ; for when either party were in possession of a Cathedral town besieged by the other, it would be difficult, if not impossible, to preserve such prominent objects as the churches from considerable injury ; moreover, it should be mentioned, that the churches were often resorted to by the besieged for the two-fold purpose of defending themselves and annoying the enemy.

(I) PAGE 102.

The superb church of the Madeleine at Paris, an exact copy of an ancient Greek Temple, notwithstanding its walls are adorned with religious subjects in fresco, is so unlike a Christian place of worship, that on entering it, even when a congregation is assembled, it is only a matter of surprise to find them in such a place for such a purpose.

(K) PAGE 110.

In domestic buildings, the failure of Revived Pointed Architecture is still more conspicuous. Houses in the Elizabethan style are some of them successful enough, but all attempts to revive an earlier style for domestic purposes have lamentably failed. There are but few houses remaining in England, anterior to the reign of Henry VII., and both their external form, as well as internal arrangement, are so unsuited to modern manners and customs that they could not be correctly imitated, and afford, at the same time, all the comforts and conveniences of life required in the nineteenth century. The attempt to make houses look like either churches or castles, is awkward and puerile in the extreme. These tricks, however, (for they deserve no better name,) are now happily out of fashion. The window in the master's lodge of Trinity College, Cambridge, restored from an old print of the original window on the same spot, is an example of pure Domestic Pointed Architecture, just before the extinction of the style, and is quite charming from the base to the summit, including its very pretty and appropriate vane.

THE END.

